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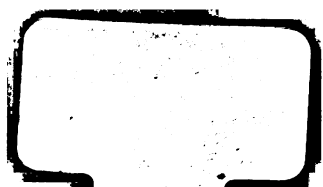
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Art

Long (Samuel Pierce)



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1871.



ART:

ITS LAWS, AND THE REASONS FOR THEM,

Collected, Considered, and Arranged

FOR

GENERAL AND EDUCATIONAL
PURPOSES.

BY

SAMUEL P. ^{Junior} LONG,

COUNSELLOR AT LAW, STUDENT OF THE ENGLISH ROYAL ACADEMY, AND PUPIL
OF THE LATE GILBERT STUART NEWTON, ESQ., B. A.

"Though in practical knowledges every complete work of art may bear the credit of a rule, yet peradventure rules should precede, that we may be made fit to judge of examples."

"I had noted that all art was in the truest perfection when it might be reduced to some natural principle; for what are the most judicious artisans but the mimics of nature? This led me to contemplate our own bodies, wherein the high Architect of the world has displayed such skill as to stupefy all human reason."—SIR HENRY WOTTON.

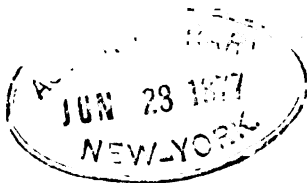
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DEDICATION.

TO those distinguished scholars who kindly accepted the task of examining the manuscript of this work, and who had the liberality to commend it, with sentiments of the most profound respect I dedicate this volume, not without hope that, however much their well-known desire to promote the cause of general education may have influenced them to overestimate its merits, it yet may contribute something to the efforts now being made to popularize a knowledge of the principles of those arts whose legitimate operation has ever been

"The manners to soften and improve the heart."

S. P. L.

Boston, March, 1871.

PREFACE.

THE design of the author of this volume is to render some assistance to those who desire to acquire a knowledge of the principles of taste as exhibited in the great productions of ancient and modern Art.

An acquaintance with those principles is now getting to be regarded as a necessary part of polite education ; but a great hindrance to obtaining such knowledge has been the want of a text-book in which those principles are concisely and intelligibly discussed, and illustrated by reference to particular examples in the painting, sculpture, and architecture of the past and the present.

Attempts have been made to remedy this evil, but never with much success : first, because the authors of them had no practical knowledge of art ; and second, because, like most critics of these subjects, they gave a transcript merely of the emotions which works of art awakened in themselves, and not the reasons why they were worthy of the admiration of the beholder, — or, at best, stating the rules of art, but wholly omitting the reasons for those rules, or that which constitutes the Philosophy of Art.

In the present volume the attempt has been made to discover those reasons in the wants or requirements of the human constitution ; and, if success has attended the effort, all will

have been accomplished in that direction that could have been reasonably expected, for human inquiry cannot be extended beyond it.

Of course, the writer of this volume does not claim to have discovered any new principle of Art, but simply to have brought within the reach of the common intellect truths ordinarily unobserved by the mass, ever availing himself of the better knowledge of those who have written upon Art whenever he thought it could be appropriated to the most complete illustration of the subject. He has taken nothing, however, upon mere report, but only after a critical examination of the evidence to its truth and the exercise of his own judgment. There was ample room and demand for thought and originality in thus attempting to popularize the great leading ideas of Art, divesting them of technical obscurities, and rendering them intelligible to others than practical artists.

It will be seen that a much greater space has apparently been given to painting than to sculpture and architecture; but it is only seemingly so, for, being the first to be discussed, principles are evolved equally affecting all the elegant arts, and a repetition was to be studiously avoided in a work of this description; and, for the same reason, only those forms of architecture have been considered that developed some new principle, or exhibited some new feature in good taste and of practical importance.

The field of Art is of such boundless extent, and the topics inviting consideration are so numerous and attractive, that it has not been found easy to limit the discussion. A vast deal more might have been said, with a great diminution of labor, but it would only have added to the size and cost of the volume, without a corresponding advantage to the reader or the student. It is believed that sufficient has been given for a

general understanding of the subject, and that is all that was intended by the author.

Although in the course of these Essays nearly two hundred and fifty works of art in the three departments, painting, architecture, and sculpture, are brought to the notice of the reader, and many of them are subjected to a critical analysis, yet, in view of the easy access that the public now has to transcripts of most of them, through photographs and chromos, it has not been thought necessary that engravings of many of them should accompany the volume, — the work having been so prepared as to be intelligible without them. The few, however, that are given, with the exception of those relating to architecture, are from works of rare excellence but little known to the mass; and although necessarily on a limited scale, to conform to the size of the volume, yet being from the burin of Joseph Andrews, Esq., one of the most distinguished of modern engravers, they cannot but present much of the extraordinary merits of the great originals by Michael Angelo, Raphael, Titian, and Rembrandt.

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SIR BENJAMIN WEST.

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the present low estimate of him in Europe ; his fall as remarkable as his elevation ; what merits the transatlantic critics concede to him ; what are now considered to have been his defects ; causes assigned for this great change of opinion ; opinion of German critics in regard to it ; that opinion not well founded ; real causes for it stated ; some of them peculiar to a monarchical government ; some of them personal ; popularity or unpopularity no decisive proof of merit or demerit ; West's great painting of "Christ healing the Sick," after his decease hung in the National Gallery by the side of "The Raising of Lazarus" by Michael Angelo and Sebastiano del Piombo ; the contrast fatal to his reputation as a delineator of scriptural subjects ; his earlier efforts on *unscriptural subjects* had great and acknowledged merit at the time they were painted ; their reputation now equally great ; his scriptural delineations unsurpassed at the time by any contemporary effort in the same class on the Continent ; at present sunk in the public estimation below his real merits ; destined one day to resume a position justly due him as a great artist ; reason for this opinion.

THE AFFECTED SCHOOL.

The French School under the Empire.

DAVID.

The painter of the horrible ; lived in troublous times, and caught his inspirations from the surroundings ; the court painter under Napoleon ; by what works best known in the United States ; the rival and contemporary of West, and founder of the extravagant or affected school ; this school not to be confounded with that which preceded it, the school of Poussin, Le Sueur, Greuze, Claude, Joseph Vernet ; that school founded on the principles of general nature ; certain principles of expression and attitude implanted in man at creation ; those principles a guide to correct imitation ; any exaggeration of them unnatural, untrue, and affected ; French art of the school of David, a transcript of French manners of that period ; it pleased the French people, but not generally other nations ; reasons for this ; Voltaire's remarks bearing upon this point ; the great Italian painters worked on general principles ; had nothing local in their mode of representation ; the ancient Greeks the same ; also Shakespeare, and all great dramatists, and therefore universally admired ; portrait of child by Van Dyck in which every one sees a resemblance to some child of their acquaintance ; reason for this its truth to nature ; child's nature

the same everywhere in expression, attitude, gesture ; nature sometimes obliterated by education ; two paintings of "The Deluge" compared, one by Poussin, the other by Girodet ; the first an example of the natural, the other of the affected school ; description of the two designs by Mrs. Jameson ; great artists in France under the Empire contemporary with the David school not followers of his style ; Paul de la Roche and others, their works a proof of this ; the present French school very distinguished ; this country once deluged with works from the school of David ; their influence on the public taste pernicious ; still have some influence in our smaller schools of instruction ; artists themselves shun them now as formerly, and study the Greek sculptures ; they are the classics in art, and hold in art a place corresponding to that of the classics in letters ; in forming a correct taste in poetry, necessary to commence by reading the old English poets ; in forming a correct taste in art, must begin by studying the old Greek and Italian masters ; the evil resulting from the neglect of.

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edge of painting ; its benefit to him as a sculptor ; the particular improvements made by him in sculpture ; Phidias settled the forms of some of the gods, particularly of Jupiter and Minerva ; all the forms of the other divinities in Homer settled by him and his successors, not only in the period of their adult perfection, but also in their infancy and youth ; the various statues of Bacchus, Apollo, Minerva, and other deities ; the resemblance of the minor deities dependent on nearness of relationship to the father of the gods ; corporeal excellence also dependent on divinity ; as the character recedes from this it acquires more and more of the animal ; examples of this ; the Greek artists acted upon natural and general laws ; their perfection in sculpture resulted from obedience to those laws and the forms of their mythology ; the gods of Greece ; wherein they differed from those of other idolatrous nations ; in what distinguished from mortals ; perfection in art only reached by degrees ; illustrations of this from painting and architecture ; same progressiveness in sculpture ; Phidias and Michael Angelo the product of all previous art ; united effort, the benefit of ; what the Greek sculptors first aimed at ; their second intent, and success in both ; Apollo Belvedere and Venus de Medici ; their superior beauty ; the class of beings that next to the gods occupied the attention of the Greek sculptors ; the third class, a class repulsive in themselves, but rendered attractive from the elegance with which they are executed ; what we miss in Greek art ; what they succeeded in ; to whom it remains to fill up the gap ; most of the original Greek sculptures lost ; condition of those that remain ; description of the lost statues not always reliable ; names, description, and characteristics of those introduced into this volume.

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Egyptian architecture ; its characteristics incidentally pointed out.

Grecian architecture ; the several orders of ; the term "order" defined ; the several parts of which it consists stated ; additional orders added by the Romans ; the term employed to designate the five

orders as distinct from the Gothic and all other architectures ; the parts of which an order is composed ranged under two heads, the essential and the subservient ; the latter class the mouldings ; their number, names, description of, and how appropriated.

The Doric order ; time when invented ; description of its constituent parts, and wherein it differs from the Roman Doric ; the Ionic order ; its several portions described and wherein it differs from the Roman ; the Corinthian order ; description of, etc. ; Sir Roland Friart's quaint description of the three orders ; pediments and pedestals not necessarily included in the idea of an order ; pedestal described ; certain fixed proportions for the several parts of an order ; everything in Greek architecture regulated by a law or canon ; this not conventional, but the result of repeated experiments until the right point was arrived at ; forms of Grecian temples, and names deduced therefrom ; the Doric the national order, and first of the three orders used in Greece ; purpose for which it was appropriated ; purposes to which the Corinthian order was appropriated ; philosophical reasons for the appropriation ; architecture, painting, and sculpture combined in the Doric temple ; the first subservient to the two last ; form of the Doric temple ; exceptional temples of this order ; the proportions of the Doric column only slightly varied once for centuries ; in its greatest perfection in the Parthenon ; the pediments of the Doric temple ; to what use appropriated ; the frieze divided into metopes and triglyphs ; advantages of the division ; the cell, or sekos, or body of the temple, to what sculptures appropriated ; in Doric temples a place for every kind of sculpture ; Doric mouldings ; their simplicity ; portions of them and of the frieze painted ; painting of marble not accordant with modern ideas ; the Greeks the better judges ; the finest example of the Doric order ; locality of the Parthenon ; other buildings on the Acropolis ; form of the Parthenon, and material of which constructed ; exterior measurement of the cell ; how the interior was divided and appropriated ; sculptures of the pediment and frieze ; how the Parthenon became dilapidated ; facts in regard to its structure revealed by scientific investigation.

Temples of the Ionic order ; greater variety in the form of than in the Doric ; the most beautiful example of ; size of the Ionic temples as compared with the Doric ; the latter comparatively small ; reasons for it.

Temples of the Corinthian order ; this the only order really invented by the Greeks ; the other two adopted by them, but treated with a certain Grecian feeling ; the finest specimen of this order ; the Doric without painting and sculpture less beautiful than the Corinthian, but with them unsurpassed.

Grecian architecture characterized for grandeur, dignity, elegance, and beauty ; causes whence arises the impression of ; cannot be thoroughly understood without a knowledge of certain peculiarities connected with its history and practice ; those peculiarities stated ; in what respects Grecian architecture is inferior to the Egyptian and Gothic, and in what respects it surpasses them and all other architecture, ancient or modern ; the philosophical reasons for this given ; the result.

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The composite order, how made up ; Sir Roland Friart's quaint description of it and the Tuscan ; the Romans were further indebted to the Greeks for the form of their temples ; the first thing they borrowed ; the Corinthian order, well suited for their purposes ; reasons why ; the Doric order, also borrowed, but not made much account of ; reason why ; the Ionic order, not adopted by the Romans until a very late period ; also borrowed the peristyle form of their temples ; no specimen of it now in Rome ; something that claims to be ; wherein it differs ; the temples at Rome small in dimensions ; the largest specimens were in the provinces, particularly in Syria ; Syria to Rome what Ionia was to Greece ; temples at Baalbec ; temples the most original and typical ; the Pantheon ; its characteristics ; its external original form ; how ruined ; the Greeks and Romans both borrowed, but not in the same way ; difference in that respect ; difference in their religious and æsthetic feelings ; Rome anciently adorned with buildings in their kind as wonderful as any in Greece ; the Coliseum an example and type of the Roman style, contains all its beauties and all its defects ; its ruins still wonderful ; description of ; wherein the style was defective ; how it might have been improved ; Roman architecture ; what is most admired in it ; in what way it was often spoiled ; little invention in ancient Roman art ; exception to this ; to what it chiefly owes its interest ; in ancient times all the treasures of the world poured into Rome ; in modern times almost everything of value to be traced out of her ; the concluding scene of the old, the opening one of modern civilization.

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The class of architecture the term was employed to designate ; how the term came to be employed ; many speculations concerning the origin of Gothic architecture ; all fanciful ; the real origin ; only two original styles of architecture in the world ; all other styles contained in the two typical styles ; what style Greek architecture is the type of ; what Gothic architecture is the type of ; Roman architecture the transition form between Greek and Gothic architecture ; Greek and Gothic architecture directly the opposite of each other ; the characteristics of each style given at length ; few changes ever made in Greek architecture ; Gothic constantly changing ; three styles of ; how designated ; the Early English, the Decorated, and the Perpendicular ; the time when they flourished ; impossible to describe the details of the three styles ; the great characteristic difference, in what it consists ; the Early English, its particular characteristics ; the Decorated style, its particular characteristics ; general appearance of buildings of this style ; what particularly distinguishes it ; finest specimen of this style in England ; the Perpendicular style ; characteristics of ; propriety of the name ; what it consists in ; the entire building marked by the same characteristic seen in the windows ; another peculiarity the opposite of the Perpendicular ; peculiarity in the roofs ; in the fifteenth century the Perpendicular the style for every kind of building ; Gothic architecture in France ; its transition from one form or style to another.

Tudor style of architecture ; to what style of Gothic architecture applied ; number of eras of ; whence the Tudor style originated ; its peculiar characteristics ; a mixed style ; cause of its introduction ; by whom fostered. Elizabethan style of architecture ; style of the castles in England in the reign of Henry VIII. ; how modified in the time of Elizabeth ; the effect of the change. Louis the Fourteenth style of architecture ; like the Elizabethan a mixed style ; this illustrated by the Palace at Versailles ; form of that structure ; the Mansard roof ; whence it derived its name ; a beautiful invention. The Italian style ; its peculiar characteristic ; examples of ; Farnese and Grand Duke palaces, by Michael Angelo at Florence. Modern architecture ; no new principle invented by the moderns ; they have made new combinations, often very beautiful and exhibiting great powers of invention ; their greatest success in domestic architecture ; in the public structures less successful ; cause of this not so much in the architect as in his employees ; not sufficient at-

tention paid by the moderns to the selection of a site ; that point chiefly considered by the Greeks, and hence much of the favorable impression made by their architectural efforts ; the effect of light and shade on buildings not sufficiently considered, and hence great disappointment ; not possible to overstate the evil resulting from the neglect of these requirements.

CONCLUSION.

Object aimed at in this volume ; the design a good one, even though not successfully accomplished ; great ignorance of the principles of art both in this country and in England ; the advance of art in any country dependent not more on the artist than on the patron ; the standard of the former regulated by the standard of the latter, the supply being in all cases governed by the demand ; too little time given both in England and in the United States to learning the elements of the arts ; we commence to color before we can draw ; more attention given to drawing and design in both France and Germany, but signs even there of coming neglect indicated by the frequent use of the camera, and the attention given to imitation of stuffs rather than to acquiring a knowledge of the human form as acted upon by the mind and the affections ; not so with the old Italians, and hence their superiority in art representations ; excellence in art always implies labor in the preparation for it ; that labor properly bestowed necessarily leads to favorable results ; the moderns cannot repeat what they have done ; they can apply the principles they have discovered to new combinations, and thus benefit those who come after as they have been benefited by those who have preceded them.

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DESCRIPTION OF ILLUSTRATIONS.

THE ANGEL RAPHAEL, BY RAPHAEL.

The original of the above-named illustration constitutes a portion of a painting now and for a long time in Madrid ; but whether it belongs to the Spanish government or is the property of some fortunate individual, it doubtless is one of the finest conceptions of a master whose leading characteristic is *expression*.

Those who are familiar with *Paradise Lost* need not be reminded that Raphael is the name of the angel selected by the Almighty to announce to Adam Satan's intention to deceive him. The description therein given of the person of this "favorite and most beautiful of the angelic host," of his departure from the gates of Heaven "on golden hinges turning," his downward progress through the sky, passing between worlds on worlds, until at last he alights on the eastern cliffs of Paradise, is surpassed by nothing in the poem, and finds a parallel only in the work of the painter. Of course Raphael was not at all indebted to Milton for anything in his delineation, as the painter preceded the poet ; but if Milton ever saw the painting, it is not difficult to conceive that he may have derived somewhat of his inspiration from Raphael, as it is impossible for any one with a poetic turn of mind to contemplate even for a moment so divine a work, and not imbibe something of that sublime feeling that gave birth to the original in the mind of its author.

There was nothing in which the old Italian painters more excelled than in their delineations of the heavenly messengers, and no human effort has so contributed to keep up the idea of a connection between that world and this. If there be such existences "around the throne," and they are permitted to visit this earth, may it not be that for some kind and wise purpose one of these heavenly messengers revealed himself to the "rapt vision" of Raphael ?

THE RAISING OF LAZARUS.

The joint production of Michael Angelo and Sebastiano del Piombo. The design by the former, the painting by the latter, excepting the figure of Lazarus, painted by Michael Angelo himself.

This great work was executed for Julio de Medici, Bishop of Narbonne, afterwards Clement VII. ; then became the property of the Duke of Or-

leans, at the sale of whose gallery in 1794 it was purchased by an English gentleman, Mr. Angerstein, and on his decease in 1824 it was bought by the British government, and now forms the greatest attraction among the many valuable works of art in the National Gallery, London. Mr. Beckford, the author of *Vathek*, once offered Mr. Angerstein a hundred thousand dollars for it, but it was not accepted. We mention the fact, not as a measure of its value, for the price paid for a painting is not a criterion by which to estimate its merits, certainly not of one so unique as this.

The original, although not of the same form, covers about as much canvas as "The Transfiguration," by Raphael, in competition with which it is said to have been painted. They both represent the same idea, namely, "Christ as the Son of God and the Son of Man," the executor of Divine power and the reliever of human misery.

Sir Charles Bell, the celebrated English surgeon and anatomist, at the time it was placed in the above institution severely criticised the figure of Lazarus as not presenting any marks of previous illness, forgetting that this apparent condition of the body at the moment of restoration may have been regarded by the painter as a part of the miracle.

When once viewing this painting, in company with a then classmate, and now perhaps the first of English sculptors, John Bell, I had my attention drawn by him to an appearance of greater vitality in that part of the figure of Lazarus nearest Christ. This may have been only a happy conceit on the part of my friend, for I cannot, after the lapse of forty years, say whether my own observation confirmed the statement.

No one who has ever seen the painting can for a moment doubt that it is a great composition, and the figure of Lazarus a remarkable conception. Charles Lamb, in *Elia*, speaks of it as one "transcending which the world has nothing to show of the preternatural in the whole circle of art." "It seems," continues Lamb, "a thing between two beings: a ghostly horror of itself struggles with newly apprehended gratitude for second life bestowed; it cannot forget that it was a ghost; it has hardly felt that it has a body; it has a story to tell from the world of spirits."

This is the painting that finally destroyed Mr. West's great reputation as a successful delineator of scriptural subjects, when, after his decease, what was once considered his master effort in that department, "Christ healing the Sick," was hung in the National Gallery by the side of this amazing production of Michael Angelo.

A HEAD FROM A PAINTING IN THE LOUVRE, BY TITIAN.

If Raphael excelled in the delineation of divine beauty, no one of the old masters surpassed Titian in the representation of that of earth. And of all his efforts of the kind we know of none that exceeds the beauty of the original painting from which this was taken.

The ancient Greeks had their celestial and their earthly beauties, — the first of which found its representation in the “Venus Urania” by Phidias, the last in the “Venus de Medici” by Cleomenes. Whether the statue of the former is now in existence we know not; we have never seen even a drawing of it, and cannot therefore tell whether its celestial beauty was in the general form of the figure, or the head, or the expression, or all unitedly. But by comparing this head with that of the Angel Raphael, or the head of any of the best of the Madonnas, we can easily understand in what celestial beauty consisted in Christian art.

Culture and refinement of thought and feeling may give beauty to a face of almost any form, and spirituality may illumine it to a point of celestial brightness; but the inner harmony will always receive an added beauty when accompanied by an harmonious proportion of the outward form.

The original of this illustration is said to be a portrait of Titian's wife. In the painting she is represented looking into a mirror held by the artist. If it be a true resemblance of her, with such a source of inspiration constantly before him we can readily understand how so many visions of beauty came to be mirrored forth by the great Venetian master from the reflecting canvas.

THE WOMAN ACCUSED IN THE SYNAGOGUE, BY REMBRANDT.

The painting represented by this illustration belongs to the British government, and among the cabinet pictures in the National Gallery holds the same high rank which “The Raising of Lazarus” does among the larger ones. It is the most characteristic work of an artist “around whose pencil floated mystery and silence, and to whom all that was great, striking, and uncommon in the scenery of nature was familiar.” The magic power of *chiaroscuro* here exhibited is very wonderful, and finds its equal only in the “*Del Notte*,” or “*Nativity*,” by Correggio, in which composition all the light emanates from the person of the infant Saviour, which is self-luminous like a glowworm. No other design with which we are acquainted better represents the value of masses of light and shadow in giving breadth and picturesque effect to a composition than does this great work of Rembrandt.

TITIAN'S BUNCH OF GRAPES.

So called from its being the model suggested by him for an *effective* management of light and dark in a painting. Although to the eye this is a very humble illustration, yet it involves a great principle, namely, that which regards the employment of a *general light and shadow* to give beauty and effect to an object or clusters of objects *in addition* to the *particular light and shade* by which objects both in nature and art are made out to the eye, and without which nothing would be visible in the world about us. No. 1

is an example of a drawing made only with the particular light and shadow, such as falls on each object in a cloudy day. No. 2 is an example of a drawing with a general light and shadow added, such as falls on objects in a sunshiny day, or by candle or fire light, illuminating one portion and leaving the other portion in comparative darkness. In both the Rembrandt and in this drawing of the Bunch of Grapes the lights and shadows are in masses, but they result from different causes. In the Rembrandt the ordinary light is probably admitted through a window or windows, or some other opening, or it is a candle-light illumination. In either case the light is interrupted by some intervening objects, and the result is what we see, namely, large masses of light and shadow. In the Bunch of Grapes the masses are produced as before stated. Of the two drawings of the Bunch of Grapes there can be no doubt which is the more picturesque, and they illustrate by comparison the value of a general light and shadow in a composition to give breadth and effect.

THE SEVERAL ORDERS OF CLASSIC ARCHITECTURE.

To understand at all the subject of Grecian and Roman architecture, it becomes necessary for us to know not only the general form of the several orders, but likewise to be acquainted with the essential and also with the less imposing parts of which those orders are composed, namely, the mouldings. And a knowledge of the several forms of mouldings, their special use, and the place which they are intended to occupy, will appear the more necessary when we have found out that they are the great source of beauty in every architectural arrangement, and that without them any building, however well proportioned, would be bald, monotonous, and shorn of a large portion of that which attracts, exercises, and satisfies the beholder. Therefore the reader pursuing the subject of architecture should not neglect acquiring a knowledge of the details of the orders.

THE THREE STYLES OF GOTHIC WINDOWS.

These windows by their different forms give a general idea of the difference of style that characterized the three eras of Gothic architecture: the Early English, which was bald, simple, and mean; the Decorated, which was varied and ornamental; and the Perpendicular, which changed the curved and beautiful lines of the Decorated to straight and perpendicular lines, and to such a degree throughout the exterior and interior of the ornamented portion of the entire building as to give an appropriateness to the name for that style and era of Gothic architecture.

ART:

ITS LAWS, AND THE REASONS FOR THEM.

ESSAY I.

PERSONAL BEAUTY.

AMONG the many interesting topics that present themselves for consideration in the treatment of this vast subject of Art, as taste always has beauty of some sort or other for its object, the attention is naturally first invited to an examination of its principles, and especially those of personal beauty, as we believe them to have been exhibited in the primitive creation, as we see them developed in the living world around us, and as we find them embodied in some of the sculptured productions of ancient Greece.

There is, perhaps, no subject of human contemplation more interesting in itself and more frequently the topic of conversation, and that exercises a greater influence over the actions and affections of men, than that of *personal beauty*; and yet is there none whose principles are so imperfectly comprehended by the mass, and even by many of an otherwise refined and cultivated taste.

This is the necessary result of three causes: first, that no one is born with a knowledge of them; second, that few make them a subject of study; and third, that those who do derive little or no assistance from writers upon this theme, — for, singular as it may be, it is none the less true, that no intelligible and generally accepted theory of beauty is now to be found in any author, ancient or modern.

Some partial admeasurements of human beauty have indeed come down to us incidentally from the ancient Greeks, and the finest embodiment of them is to be found in some of their sculptured relics ; but no complete theory for our guide and enlightenment has been transmitted to us from that great and polished people.

Within the last one hundred and fifty years, commencing with Hogarth and ending with Cousin, many essays have been written upon beauty ; but it has been the fate of each to sway only for a while the public taste, and then to give place to another as unintelligible and unsatisfactory as that which preceded it.

Whether the present essay will throw new light upon a subject so imperfectly comprehended and mysterious, we know not ; yet, as it has been prepared with a knowledge of previous defects, and with the design of accepting whatever has been generally conceded to be true, and rejecting whatever is generally acknowledged to be false, we have some reasonable ground for hoping to present, in a concise and intelligible form, some more precise information than ordinarily obtains of the true nature and conditions, not only of that living beauty that everywhere surrounds us, but likewise of that greater personal perfection that, at starting, we shall assume to have characterized the first created of the great human family ; which, however, was subsequently more or less marred in their descendants by over-indulgence of the passions and appetites, and the diseases and infirmities consequent thereon, which Nature at every new birth endeavors but ever fails thoroughly to correct, but which in its complete restoration is now only to be found in some of the ancient Greek sculptures, and particularly the Apollo Belvedere and Venus de Medici, — two well-known marble statues that competent judges of all civilized and polite nations have for a long period agreed to regard as a standard or law of beauty for the entire human race, and that because they combine, beyond all other known forms, whether in nature or art, those physical perfections that once centred in the father and mother of mankind. But whether the Greeks have or have not in these forms reached the perfect beauty of the

primitive creation will not at all impair the correctness of that theory of beauty to be presented in this essay. And so of all the great works, whether in sculpture or painting or architecture, which, in the course of these essays, we shall employ to illustrate any principle of taste, it may be well enough here to remark, that, whether their merits or demerits may or may not justify our criticisms in regard to them, the art principle they are employed to explain will be no less true, and, as we trust, as well understood ; the reasoning may be sound, even though the example adduced to illustrate them be imperfect.

Our endeavor will be to show that in the Apollo and Venus de Medici — the figures chosen in this essay as standards of form — the Greek sculptors have reached the excellence of the primitive creation. But whether we succeed or fail in establishing that fact in regard to these particular examples, our argument may not be in vain ; for unless it be that the father and mother of mankind were created physically perfect, — that is, were models of the species, and that whatever claims to be regarded as a standard of form is a reproduction or faithful representation in some measurable material of the external form of those models, — it is to no purpose that we talk, as we constantly do, of personal beauty, as there can be nothing to which to refer it, no law by which to judge of the degrees of it, — in short, no foundation to build a theory on.

We are not ignorant that there are those, and among them that great naturalist Agassiz, who incline to the belief that the great human family is not descended from a single pair or stock, but that man first appeared upon the earth in groups or numbers, simultaneously created, and geographically divided as at present ; each group corresponding in its several characteristics of form, feature, disposition, temperament, color, etc. to those of the several races or varieties of the human family now upon the earth.

This, if true, might at first thought seem fatal to one essential portion of our theory, namely, that which makes the perfection of a standard to consist in a strict conformity to the original creation, on account of the seeming impossibility, amid this

great variety, of finding the perfect type. But the objection is not irremovable, inasmuch as there may have been not only degrees of excellence in the several groups, but also among the individuals of the same group, and if so, there must necessarily have been one of each sex who possessed qualities of form that exalted him above the others, and such would have an undoubted claim to be considered the most perfect type of the species, and those to which the standard should conform ; in which view of the matter our theory would not be seriously affected, even if the deductions of science were entitled to more credence than the Scriptural record.

There are those, again, who take a much humbler view of man's primary condition ; who maintain that he is only a better development, an improved offshoot, of some inferior creation. This is the new progressive theory of Darwin. Now, as this theory implies the utter impossibility of a standard, inasmuch as it does not admit of a point where perfection is reached, and does not in any way solve the mystery of creation, or at all account for the various phenomena connected therewith, and, besides, is so entirely at variance with the supposed completeness of the creation of some other animals, each division of which has manifested no improvement that we are acquainted with since the day they were first planted upon the earth, and are still considered perfect, and, furthermore, so fixes, in this view of the case, the stamp of inferiority upon that being whom reason and revelation and science and common sense have ever taught us to regard as the *head* of creation, that we shall make no serious attempt to refute it, but simply say we do not believe it any more than we believe that the Greek or any other sculptors or painters have produced from the imagination forms or figures more beautiful than ever proceeded from the hands of the Almighty, as that would be to suppose that they knew better than the Almighty how man should be created, — which is not only absurd, but discovers on the part of those who believe it an ignorance of the true character of *ideal beauty*, the highest type of which, as will presently be demonstrated, can be nothing more or less than the highest type of *natural beauty*,

it consisting simply in combining into one congenial mass the now divided beauties of the human race, thus doing for man only that which Cuvier and other naturalists have done for some of the lower and lost orders of creation, namely, reconstructing the entire animal, guided by the structure of a single bone, congeniality alone being the law or requirement.

Besides the Apollo Belvedere and the Venus de Medici, to illustrate this discourse, we shall have occasion, in the course of it, to refer to other of the Grecian statues, — the Minerva Athene, the Mercury, the Hunting Diana, the Hercules Farnese, and the Venus of Milo ; and to what is said respecting them we must invite the undivided attention, as, in order to get any correct idea of the true nature and conditions of living beauty, of that which everywhere surrounds us, it is just as necessary to penetrate the design of the ancient Greeks in these statues, as it was for Moses to smite the rock in the wilderness that the waters might gush out.

Of the many theories of beauty that have been given to the world by modern writers, had it been consistent with the plan of these discourses, it would have been pleasant to have examined the most important ; but as time and space will not permit, suffice it to state, that, dividing them all into two classes, the great fundamental difference between them is this, namely, that one portion regards beauty as an inherent independent quality of objects, something abiding and residing in them whether we perceive and derive pleasure from it or not ; while another portion considers it as a contingency, sometimes making the pleasure arising from the contemplation of an object the measure of its excellence, and that pleasure, as in the theory of Mr. Alison, dependent on some associations awakened in the mind of the beholder, or, as with Hogarth, the perception of some quality, as that of fitness, utility, and the like.

Now it is very apparent that the theory that recognizes the first position, namely, the inherent quality of beauty, is right as far as it goes, as it rests upon an unchanging foundation ; and that the theory which rejects it is wrong, as it has no foundation at all, — the first finding its law or rule in an unalterable standard ;

while the last, disclaiming all standard, receives as law the ever-varying decisions of each changing imagination.

Now there can be no doubt whatever that the pleasure with which one contemplates any object esteemed beautiful is enhanced by the associations awakened in the mind of the beholder,—as in viewing the Elgin marbles, for instance, to know that they were executed by that great sculptor Phidias, and once made a portion of the frieze of the Parthenon; and no objection can be raised to the position of Hogarth, that our admiration is increased by the perception of *design* or *fitness* in any object, or the adaptation of means to ends,—as the slim, light form of the greyhound, the hunting Diana, and the Mercury, for *activity* or *fleetness*, and the muscular structure of the Hercules, the lion, the tiger, and the mastiff for strength; and that admiration is still further increased by the observance of utility in any object, as in the adaptation of an ornamented fountain to the purposes of bathing. Still it is to be maintained that neither association nor fitness nor utility make any portion of the beauty of an object, of that to which we apply the epithet “beautiful”; and especially is utility to be rejected from among the elements of beauty, however much our admiration may be increased by the perception of it, or it follows, as a necessary consequence, that whatever enters into the composition of any object, beyond what is required to enable it to perform some necessary duty, is out of place, and consequently an *excrescence*, a deformity, — which is so far from being true, that the highest beauty of objects will generally be found to reside in the ornamental part, in that which was not absolutely required, and without which those useful duties (employing the term “useful” in its vulgar acceptance) might have been as well accomplished. This is certainly true in architecture, as a plain rough post would as well support an entablature as a finished ornamented column. Nor is it otherwise in regard to the human structure, for an ill-formed eye or nose or mouth will perform all the offices required of them as well as when those features have all the outward forms of beauty. The truth is, the Author of our being, in the great work of creation, had sufficient

in the storehouse of his abundance for ornament as well as for use ; he chose, therefore, not only to consult his *beneficence* in providing for the necessities of man, but likewise his *fancy* in gratifying his taste. Having implanted in man a love of the beautiful, he then supplied the means of satisfying it, and those means, as far as human beauty is concerned, may be stated, in general terms, to consist in certain shapes, surfaces, or contours, proportions and colors, constituting by and of themselves *positive, essential* beauty, as a modification of such shapes or forms, surfaces or contours, proportions and colors, and the consequent presence of others, constitutes *essential, positive* deformity, — not a negative deficiency simply, but an absolute presence.

The *essential, inherent* quality of beauty then, as thus stated, being accepted, we are next to inquire if there may not be some standard to which to refer it, some rule to guide the judgment in our estimate of the degrees of it, especially as it regards the human structure.

This question in regard to a standard of beauty for the human form is necessarily involved in the more general one of a standard of taste. We shall consider it, however, no further than as it has a bearing on a rule or law of beauty for the human structure, both male and female.

We constantly talk of the beauty or deformity of this or that individual, and it is immediately assented to ; but when one standard of beauty for the human race is mentioned, objections are raised, on the ground that individuals and nations differ in regard to their estimate of what constitutes beauty, — one making it to consist in this structure and color, another in that ; the Chinese, for instance, finding it in the pinched-up foot, the sooty African in the thick-formed lip, whilst the Caucasian, rejecting these as deformities, seeks and thinks he finds it in something else.

This is the argument generally employed by those who contend for the negative of this question ; but it is of no avail, for although a love for the beautiful is a part of our common nature, this love may be improved like any other of our faculties, physical, intellectual, and moral. Indeed, taste, or a love for and discriminating appreciation of whatever is beautiful, is not only

progressive, but inductive ; it is, in short, as has been well said, "the result of a series of experiments whose object is beauty" ; and this being so, our discernment and judgment of beauty will be commensurate with our means of improvement. The uneducated rustic who has never travelled beyond his little village, and seen only such rude objects of art as the pedler unfolds at the cottage door, is gratified and satisfied with less than his more fortunate townsman, who has seen the master efforts of the pencil and the chisel. The former is pleased, for they are the best he has seen ; but even he will smile at the primitive simplicity of his early taste, when, at some future period, with the advantages of travel and observation, his eye ranges along the adornments of the walls of his ancient habitation ; he judges comparatively, he has seen a better.

It will thus be seen that diversity of opinion, in regard to beauty, so far from being a matter for surprise, is the necessary effect of varied extent of knowledge, and can never be successfully employed as an argument against a standard of beauty for the human race ; and this being so, our next and third *preliminary* inquiry is as to where we shall find that standard, and, happily for our patience, there is no difficulty in this respect, as we have only to turn to those universally admired relics of Grecian grandeur, the Apollo Belvedere and Venus de Medici, not as arbitrary standards, but as standards whose claim to be regarded as models of beauty rests upon the common feelings and sentiments of men, tried and appealed to for centuries through all civilized nations. Reason, however, it has been justly remarked by Mr. Blair, first established, and, as we shall presently show, subsequently demonstrates, the principles on which the standard furnished by the Apollo and the Venus remains fixed and unchangeable.

It may be objected to these statues that they are *ideal* figures, and therefore that it is perfectly ridiculous to set them up as models of beauty for the human form ; but the reply to this is, that although nothing like them as a whole has been found in the great human family since our first parents, yet they are not, for that reason, the less natural.

There may be a seeming contradiction in the statement that *ideal* beauty in its highest type and signification is *natural* beauty ; but as an examination of this position will unfold to us the entire meaning and design of the old Greek sculpture, and consequently the nature and conditions of living human beauty, let us briefly pursue it, and test its accuracy.

No one, we apprehend, will dispute the position that the present structure of the human race is imperfect, that no one can be found whose physical conformation is not marked by one or more defects ; nor will it be doubted by any one, we imagine, that there must have been a brief period in man's history when it was far otherwise, — for it is not reasonable to suppose that imperfection existed in the physical constitution of the first created pair, whatever may have been the inherent liability to change, deterioration, and disease. They were the last of the Almighty's productions, and, as the heads of creation, we have some sure grounds for believing them to have been that on which his greatest skill was expended. The great Architect of the universe doubtless made the body a fitting residence for its princely occupant, the soul. Man must have commenced aright, for it is difficult to conceive, in any view of the matter, why it should have been otherwise. But perfect beauty, as already stated, is now no longer to be found in any human being. This soul of ours is the tenant only of a ruin, but it is the ruin of a Parthenon ; and, although its fair proportions are destroyed, the material still exists, but scattered like the fragments of that same Parthenon, and, like them too, beautiful even in decay. To repeat, the *fragments* of that beauty, once united in the first creation, although dispersed, now exist. On every side of us there is more or less of them. This person may have one portion, and that another, but not the whole ; for, to repeat, no one can be found in whom these fragments of original beauty are not mixed up with deficiencies, excrescences, and deformities, — the necessary consequences of a diseased body. This may be mortifying to our pride, especially when we compare our condition in this respect with that of other animals, but it is no less a fact.

Now, this imperfection in man's structure soon made itself visible to the Grecian sculptors. These, observing that Nature had limited her efforts to parts, — that is, had scattered among the many the beauties formerly united in *one*, — were not willing to take their idea of beauty from a single individual, but from several; and thus, instead of making a fac-simile of one, they extracted the fragments of beauty from many bodies, and, uniting them into a congenial mass, were enabled to make out an abstract of form more perfect than one original, and — which might seem a paradox — *more natural*, as the result of such combination was the production of forms not disfigured by accident, distempered by disease, or modified by custom and local habits, and consequently possessing more of that unmodified general structure that characterized the first creation. I repeat, *general structure*; for the phrase "*perfect beauty*" implies or expresses a general idea, neither Greek, Italian, English, French, nor German exclusively, — for all national and individual peculiarities of structure, as such, are a deviation from or modification of the original type of general beauty, and consequently so far a deformity.

When we spoke just now of man's early offence against the laws of nature, and of the diseases and deformities consequent upon his *over-indulgence* of the passions and appetites, as among the prominent causes of his present deteriorated structure, and that it found its complete restoration in the efforts of the Greek sculptors, we did not mean it to be inferred that they understood all this in the sense in which we comprehend it, but that the process of selection and congenial combination led to this result. Whatever may have been their supposition and intention, and whether they have or have not, in these or any other figures, reached the excellence and beauty of the first created pair, it will at once be seen, that, although our models may be imperfect, our theory remains sound, namely, that complete ideal personal beauty, and consequently a standard of form, is nothing more than the reproducing in marble or some unchanging measurable material the structure given to man at creation, not in attempting to make anything more beautiful than he then was, but as he once existed, fresh from the hands of his Maker;

thus making the highest *ideal* and the highest *natural* beauty to be precisely the same thing, and man, as we ordinarily behold him, the most unnatural of all created beings, and that "not to overstep the modesty of nature is to follow in the footsteps of the most exalted art."

There is one other objection besides that already noticed which is very likely to be urged against the claims of the Apollo and the Venus to be regarded as the standards of human form, namely, that they were reckoned among the gods of Greece. Those who advance it, however, forget that the divinities of that people had a human origin, and that whoever attempted to portray them employed human materials.

The aim of the sculptors in these statues was complete beauty of form, but of this they could have no higher conception than what was furnished by the scattered parts, among which their acuteness discerning a consistency, guided by their taste and artistic skill, these they simply united into congenial forms, "bone to its fellow bone," as the dry and scattered fragments came together in the vision of Ezekiel; governed in all this by precisely the same law that, as stated in the commencement of this essay, governed Cuvier in the perfect reconstruction of the form of some lost animal, — the law of *congruity*, or agreement.

Besides the Apollo Belvedere and the Venus de Medici, there are other ideal forms among the Greek sculptures that in a certain sense are beautiful, as the Hunting Diana, the Minerva Athene, the Mercury, the Venus of Milo, etc.; but they have no claim to be regarded as models or standards of complete human beauty, as their excellence is partial, sectional, characteristic, being that only of a class, — the Diana and Mercury embodying the perfections of the fleet or agile, the Minerva those of the intellectual. These are extremes of their kind, and are styled characteristic beauties; in which they differ from the Apollo and Venus, that, as already stated, have in their structure nothing of a partial character, but are central figures, the medium or compromise between all extremes, and, being gathered from the entire human family, are models of *general* beauty, as the others, being

gathered from a subdivision of it, are perfect examples of *particular* beauty, the beauty of a class.

In his admirable lectures on art, Sir Joshua Reynolds, to whom we are already much indebted, tells us that "the Apollo and the Venus are a *combination* of these several sectional beauties, a union of all the excellent qualities that these singly possess, just as Achilles, whom Homer intends to make a perfect man, is a compound of all his confederates ;" or as John Milton, who, Macaulay tells us, was the greatest man of his age, "was neither Puritan, Cavalier, Roundhead, nor of any other *single* party or persuasion, but made up of the noblest qualities of every party combined in harmonious union, — from the camp and the court, from the conventicle and the Gothic cloister, from the gloomy and sepulchral circles of the Roundhead and the Christmas revels of the hospitable Cavaliers, — his nature selecting and drawing to itself whatever was great and good, while it rejected all the base and pernicious ingredients by which those finer elements were defiled."

And that the Apollo and the Venus are, as Reynolds observes, a combination of *all* the excellent qualities that the other statues singly possess, we can readily believe, as "perfect beauty in any species must unite all the characters that are beautiful in that species. It cannot exist in one to the exclusion of the rest ; no one, either, must be predominant, that no one may be deficient ;" for wherever, as already shown, one quality — as of activity in the Mercury and Diana, and intellectuality in the Minerva — becomes so predominant as to merge or shut out the rest, it renders such representation sectional, destroys its general character, the great element of perfect beauty.

This idea of Reynolds has been taken up and much simplified by Walker in his very elaborate work on Beauty. He makes three classes of sectional beauty, represented by the Venus of Milo, the Hunting Diana, and the Minerva Athene. The beauty of the first he characterizes as *vital*, "because it embodies all those qualities which best fit a woman to become the mother of her race ;" that of the second as *locomotive*, "because it embodies all those qualities which favor activity of movement ;"

and that of the third as *intellectual*, "because developing particularly the intellectual excellences of form and expression."

"Now," continues Mr. Walker, "though there can be no great degree of beauty where a combination of the three is not more or less the case, yet a union of the three in the *greatest possible degree* is necessary to constitute *perfect personal beauty*"; and this (as does Reynolds) he thinks exemplified in the Apollo Belvedere and the Venus de Medici, which, as already stated, have in them nothing that is characteristic, individual, or national.

It is true we daily hear these statues spoken of as Greek in their structure, but it is only in the sense in which Mr. Hume allows to the British people a national character, namely, in their having none, this very peculiarity alone entitling them to the epithet; that is, "the British character was," as he expresses it, "a union of all the excellent qualities possessed separately by different portions of the great human family," which combination rendered them, in his opinion, the most perfect people, morally considered, on the globe. Whether his estimate was just or not is another question. The idea is that of Macaulay in his analytical estimation of the character of John Milton, and equally illustrates the only manner possible of embodying supreme excellence, namely, by a combination of scattered elements into one congenial whole.

These statues, therefore, are Greek in one sense, and not in another, — Greek, in that the qualities of *general* beauty were oftener found in Greece than elsewhere; and not Greek, in that the qualities which gave such pre-eminent beauty to the Apollo and the Venus belong to man not as a Greek, but are the general characteristics of *man universal*.

Our discussion thus far has established, as we believe, the following positions: First, that beauty has a *real*, not an imaginary existence; that it is an *inherent*, essential quality of objects, — something residing in them, independent of all other considerations, whether of *association* or *utility* or *fitness* or *design*; for although such association, or the perception of utility or fitness or design, may increase our admiration, they make no part of that to which we apply the epithet "beautiful."

Second, that there may be a *standard* of beauty, notwithstanding a difference of opinion respecting it exists among individuals and nations, inasmuch as taste, or a just appreciation and estimate of beauty, is improvable, like any other of our faculties, *intellectual, physical, and moral*.

Third, that this standard of beauty is furnished us in those ancient Greek statues, the Apollo Belvedere and the Venus de Medici, because they combine all the physical beauties of the first created of the human race, which primitive creation we assumed to be necessarily perfect, and consequently that whatever claims to be a law or model for living beauty must in all particulars resemble them, thus identifying the highest *ideal* with the highest *natural* beauty.

Fourth, that the term "perfect beauty" expresses a general idea, excluding all individual and national peculiarities of structure as modifications of this general primitive beauty, which comprehends, necessarily, *all* that is excellent in the species, and cannot exist in one excellent quality to the exclusion of the rest, as, whenever that is the case, — as in the Diana, where the *locomotive* power or adaptation exceeds all other developments, and in the Minerva, where the *intellectual* are the most predominant, and in the Venus of Milo, where both the *locomotive* and the *intellectual* are subordinate to the *vital* developments, — it destroys its general character, and renders it a sectional, partial beauty, the perfection of its class, as the Apollo and the Venus de Medici, combining the beauties or excellent qualities of these three classes in *equal* and highest degree, are types of perfect *general beauty*, that is, of *man universal*.

Well, having established, as we trust, these preliminary positions, we come next to speak of the elements of beauty, *proportion, symmetry, simplicity, variety, and grace*, — of *symmetry* in the disposition of the several limbs and features; *proportion* in their several lengths and breadths; *simplicity* and *variety* in their contours or surfaces; and *grace* in their attitudes.

PROPORTION.

Proportion has ever been considered the basis of beauty, as *disproportion* of deformity. It is defined to be the relation of the whole to the parts, or of the parts to the whole. In form it is such an arrangement of the several portions of a figure as shall make that impression upon the *eye* that a just arrangement of notes in music does upon the *ear*. *Proportion* pleases by its appeal to our love of harmony, and harmony pleases us agreeably to a requirement or law of our nature.

In this view of the term — namely, the relation of the whole to the parts and of the parts to the whole — it will be perceived that there may be *proportion* in *several* kinds of figures, either fat or slender, tall or short, as the several parts which go to make up that figure are *fat* or *slender*, *tall* or *short* ; so that when it is said, as it presently will be, that neither of these can be perfectly beautiful, but only a medium or compromise of the two, the idea intended to be conveyed is not that they are entirely deficient in personal attractions, because they may possess the charm that arises from congeniality or congruity of parts from their all being of one character, — in which consists, doubtless, much of the beauty of the Diana, the Mercury, the greyhound, the dray and the race horse, the clipper-built schooner and the ship of burden. In each of these, if we may be allowed the expression, the parts are all of one mind ; the notes are in unison, but the air is not the most beautiful. This proportion of an individual in regard to himself, this correspondence of the several parts of an object with the entire figure, is what the ancient Greeks called *harmonic proportion*.

Bad proportion of the human figure consists in having a fat body and a slim leg, or a thin face and a pug nose, or fat fingers and a lean arm ; or it is such an arrangement of the several parts as shall produce the same effect upon the eye that a too sharp or too flat note in music does upon the ear.

If any one should desire to know what the most perfect proportions for the human figure are, that is another question, and best answered by referring to the Venus and the Apollo.

Among the ancient sculptors, the medium of measurement for the human form was either the *foot*, the *face*, or the *head*. Taking the *face* for the measurement, the Apollo and Venus give for their height about ten ; or, making the head the measurement, the Apollo gives somewhat over seven, the Venus seven and a half. This laying out of the figure into so many faces or heads or feet was called by the ancients *numerical proportion*. It is not necessary to continue further detailed statements like these, as they may be found in almost any book, on Art. We shall content ourselves with simply remarking that the length of the several portions of the figure in the two sexes is pretty much the same, but that in their breadths they differ ; the shoulders in the male being in all well-proportioned figures broader than the hips, and the reverse in the female ; hence the form of the first tapers downwards, while that of the latter tapers upwards. The waist too, as compared with the shoulders, is narrower in the male than in the female, from which it appears how contrary to Nature's design those females proceed who think they improve their beauty by contracting it.

SYMMETRY.

We have had no inconsiderable difficulty in giving a satisfactory definition of this second element of beauty, as it is frequently employed by writers as synonymous with proportion. It has probably the same meaning as *uniformity* ; at least, we shall so consider it.

It is symmetry that directs the placing of the arms in corresponding positions on either side of the body, the ears on either side of the head, the eyes on either side and at equal distance from the nose, — as the windows, the eyes of the house, on either side of the door ; the chimneys, the ears of the house, on each end, or in the middle, if but one. The destruction of one eye, or the loss of or cutting shorter one of the arms, or elevating a little one of the shoulders, would be destructive of symmetry. The destruction of the two eyes or both arms would not so impair it, although it would be fatal to *proportion*. The ox with

two horns, and the unicorn with one, are equally symmetrical ; cut but an inch from one of the horns of the former, or remove but an inch from the centre the horn of the latter, and the *symmetry* of the figure is destroyed. Symmetry always imparts a very great delight ; it pleases by its appeal to our love of order, or balance of parts.

SIMPLICITY.

This, the third element of beauty, is the basis of purity, and always involves the idea of fewness of parts. It is simplicity that makes us admire the clear unwrinkled forehead, a smooth fair skin ; that discards in dress a multiplicity of folds and great variety of colors ; as, in the hair, a multiplicity of curls ; that renders agreeable the Eastern drapery, and gives superiority to Grecian over Gothic architecture, when the latter is viewed near, and that makes the Gothic look better at a distance, when the detail is lost in the mass.

In this element of beauty is to be found the great charm of Raphael's productions, and in the want of it the disgust and uneasiness not unfrequently excited by those of French artists of the David school, in the days of the Empire.

Simplicity in morals means straightforwardness, directness, and is the opposite of cunning, chicanery, and intrigue. In manners it is artlessness, and the opposite of affectation ; in form, it is the opposite of a multiplicity of shapes or figures, Simplicity is a near neighbor to order or regularity, and consequently leads a very quiet existence. It pleases by its appeal to our love of repose.

VARIETY.

It may look a little like contradiction to place variety among the elements of beauty, after what has been said of simplicity. But it is to be remembered that although the eye and the mind, like the body, love *quiet* and *repose*, they likewise love *exercise*. The eye is as much offended with being fixed to a dead flat wall as the ear is displeased with one even continued note.

It is variety that renders the rectangular line more beautiful

and agreeable to the eye than one uniformly straight, those cutting each other diagonally more so than the rectangular, the undulating more so than the diagonal, and the spiral more so than the undulating or double curve, — the latter constituting the line of *beauty*, the former that of *grace*.

It is variety that gives a pleasing character to the perpendicular position of the nose as contrasted with the horizontal lines of the eyes and the mouth ; that makes the oval a better form for the head than the round or the square, a slightly undulating outline of the surface of the body preferable to a dead flat ; that renders a turning attitude and limbs, a slightly averted and gently reclined head, infinitely more beautiful than one bolt upright.

“This variety, however, in the form, the surface, and the attitude of the body must not be carried to excess, any more than *simplicity*, for the first would lead to *intricacy*, as the last to *monotony*.” What the proportionate degree of each in any form or composition should be, is a question to be answered when we come to speak of the constituent portions of painting and directly of sculpture, and to treat of the correspondence necessary to be preserved between the composition and the sentiment of the subject.

That the foregoing remarks in regard to *simplicity* and *variety* are not the mere suggestions of fancy, but have a practical application, and involve the soundest philosophy, may be easily demonstrated by almost anything that is beautiful in nature and art, and particularly by that most enchanting of all objects, the human form.

Observe the head, and see how beautifully Nature has guarded it from *monotony* by the hair and the eyebrows, which by their roughness serve to relieve the softness, smoothness, and clearness of the skin ; and then again the outlines of the entire figure, which, though in its general surface soft and smooth, consists not wholly of abrupt angular lines nor of those which are perfectly round, neither entirely of straight lines nor those that are curved, but of that happy combination of the two, the varied and the simple, that, insensibly melting into each other,

“ That flowing outline take
That moves in wavy windings like the snake,
Or lambent flame, which, ample, broad, and long,
Relieved, not swelled, at once both light and strong,
Glides through the graceful whole.”

There is not an entirely straight line of any extension to be found on the surface of the figure of either the Apollo or the Venus ; and hence we conclude that much of *their* beauty, as also that of all handsome persons, results from the employment and nice adjustment of a spirally undulating outline. And we are the more inclined to this belief, if it be true, as Mr. Burke asserts, that “those objects are the most ugly that are the most angular” : and that this is so as it regards the human form we are persuaded to believe, “for if its whole surface was covered with sharp projecting points, the eye and the mind would be harassed and distracted ; if the whole surface was smooth and flat, there would be a want of animation. Neither the eye nor the mind is unexcited or distracted, but gently and agreeably animated, when running along the undulatory surfaces of the Apollo and the Venus ; therefore we conclude that this line is one of the principal causes of their beauty.”

If this be, as it doubtless is, correct, it will be at once perceived that thin or lean persons cannot be perfectly beautiful, because there the muscles have no *rilievo*, the surfaces are too flat ; that would give the half-starved apothecary in “Romeo and Juliet.”

Nor can fat persons be perfectly beautiful, because there the muscles are too round,; that would give John Falstaff.

Nor very muscular persons, because there the terminations or insertions of the muscles are too abrupt ; that would give the Hercules or Samson.

Nor can very young persons be perfectly beautiful, because there the muscles have not attained their completeness ; nor can very old persons, because they have lost it.

Where then, and under what condition of life, shall we look for complete human beauty ? Only at the precise period of womanhood or manhood. All before that is progressive ; all after that is stationary for a while, perhaps, and then receding.

If time and space permitted, we could still further illustrate the value of this waving and spiral line in giving beauty, by showing how Nature employs it in "her trees, her fruits, her flowers, and, more than all — for its importance as an argument — in expressing the agreeable sentiments of our nature, whilst she exhibits the ferocious and disgusting in angular lines."

Violent passion angularizes the muscles, and consequently is fatal to beauty. The ancients, therefore, rarely exhibited the human form violently excited. It is true the "Gladiator is agitated, the Laocoön is convulsed, the Niobe is absorbed;" but these are rare exceptions, and it was not intended that to them the world should look for complete human beauty. "The Apollo is only animated, the Venus simply is charmed."

"The muscles that form a pleasing smile about the corners of the mouth have gentle windings, but lose them and their beauty in a broad laugh; they then take the form of a parenthesis. It is the absence of all these gently winding lines, this union of the varied and the simple, the straight and the curved, that characterizes the face of the idiot, and marks, in the most striking degree, those least beautiful of all animals, the hog, the bear, and that reptile, the toad." "An ugly toad" is a common epithet; used sometimes to indicate a peculiar disposition, but improperly so, as it has relation simply to the form or structure of the person.

Although both the Apollo and the Venus are characterized by a nice adjustment of this serpentine flowing outline, yet it is somewhat more gentle in the female, as suitable to her gentler nature and sex; while in the male the muscles are more articulated and angular, as becoming strength and manhood. This being the case, there can be no difficulty in saying which is the most beautiful. The female, undoubtedly. The form of the male, however, if it exhibit, as it ought, less delicacy and elegance, possesses the most grandeur. Hence woman, as observed by Lavater, "inspires more love; man, more admiration."

Our discussion thus far has had relation only to the form of the human creation. We have yet said nothing of the general complexion, nor should we, if this essay was intended simply to

illustrate the beauty of the Greek statues. We have employed them chiefly that through the principles which governed their construction we might get a clearer idea than we otherwise could of what constitutes perfect beauty in the living world around us. We purpose, however, only briefly to remark, that, as in a painting, when you pass beyond a single color, a combination in some way or other of the three primitives, red, yellow, and blue, is absolutely required to render a picture agreeable, the employment of two alone not satisfying the eye ; so also in every beautiful complexion is there required the same combination. What shall be the proportionate degree of each in any given form or character could not possibly be stated. We can only say that the union of the three in greater or less intensity is found in the complexion of every beautiful person in health.

Those who contend against a universal standard of beauty for the human race would tell us, perhaps, that because the Mongolian and the Ethiopian prefer their own color, therefore the complexion of the black and the Indian is to be considered as beautiful as that of the Caucasian or white race. It is not so, however, as has been ingeniously demonstrated in a very few words by Sir Uvedale Price in his admirable essay on the Picturesque.

"Light and color," says that excellent critic, "are the only natural pleasures of vision, but black is the privation of both. Variety, gradation, and combination of tints afford the greatest delight to the eye, but black is absolute monotony." In the complexion of the black, then, and in almost as great a degree in the complexion of the red man, we see an inferiority, in one view of the matter, to that of the white. We call the negro "a man of color," but improperly so, as that epithet may more properly be applied to the white race.

The same inferiority likewise attaches to the form of the black, as judged by our standard, and that we have a right so to judge we doubt not ; for though the perfection of our model — and, indeed, of any model — consists in a complete conformation to the primitive creation, and the negro and the red man had, as some maintain, a distinct origin (which point it is not necessary for

us now to discuss), and although as a Mongolian or an Ethiopian, his perfection would consist in a complete conformation to the structure that characterized the first created of his own denomination, yet, when we come to consider his beauty as a man, as a member of the great human family, then he necessarily comes under the general law ; and a comparison with the white, under that law, at once establishes his inferiority, both as it regards *form* and *color*, whatever may be his intellectual and moral equality.

Our remarks thus far have been mostly of an abstract character, and had relation chiefly to the past. We will now, in conclusion, say a few words of the present.

Among the varieties of the great human family now on the earth, none have a greater reputation for beauty than the Circassians and Georgians, — or, rather, the portion of the Georgians inhabiting that part of the great Caucasian range called Kartoul or Imeritia, for there are several divisions of the Georgians.

Why the Greeks should have lost their general reputation for beauty we know not, for there are travellers who say that the same models that inspired Phidias and Apelles are still to be found in the Morea ; that nothing can surpass the beauty of the Greek women that inhabit the islands, where the Greek blood is unpolluted by marriage with natives of other countries. Blumenbach, of a collection of one hundred and seventy crania of different nations, found a Greek skull presenting the same facial angle as that of the Apollo (an angle of eighty-seven degrees), thus refuting the idea that the expansive forms of the best antique sculptures were purely imaginative.

But, be that as it may, the Greeks have, from some cause or other, lost their ancient reputation for beauty. The palm is now awarded by general consent to the Circassians and the Georgians. The Circassians are described as having brown hair, hazel eyes, oval faces, thin straight noses, and elegant forms. The Georgians are spoken of as more beautiful in form, but inferior in complexion. It is less fair, owing, no doubt, to the latter being natives of a lower range of the Caucasian Mountains.

Among the principal causes of the superior beauty of these

tribes may be included the unfettered training of the children, the freedom of dress, and that exemption from care which attends a medium degree of refinement, and leaves the countenance with that expression of repose so characteristic of *ideal beauty*.

Where there is a multiplicity of cares, there gets to be impressed upon the face a multiplicity of expressions, which destroys the breadth, and distracts the eye and mind of the spectator.

Much, too, is owing to the medium nature of the climate. They are neither burnt up, like the negro, nor frozen to death, like the Esquimaux. Nature degenerates at the extremes. All extremes lie on either side of the true and the perfect. Thus it is neither the Hercules nor the Mercury that is the most beautiful, but a medium or compromise of the two, the Apollo ; neither the greyhound nor the mastiff, but the pointer ; neither the lean nor the fat, but the full made ; neither the tall nor the short, but the medium-sized ; neither the old nor the young, but the middle-aged ; neither the straight nor the round, but the undulating ; or, to sum up the whole in two words, it is the *juste milieu* of the French, or the "golden mean" of the moralist, or something precisely between two extremes ; and it is there we find our standard of beauty for the human race, not simply the beauty of form, color, and expression, but likewise of attitude and movement, or, in other words, *grace*, so well defined as "the artless balance of *motion* and *repose*, sprung from character, founded upon propriety, which neither falls short of nor oversteps the modesty of nature."

But although a medium or temperate climate is favorable to the production and preservation of beauty, there may be, and frequently is, great beauty where the climate is adverse, because its evil influences may be counteracted or corrected by education ; but the difference of the process is the difference between natural and artificial causes. The physical condition of a man who never has been ill must necessarily be more perfect than that of one who has been cured of a disease, or is obliged daily to take medicine to ward off sickness.

Our own is not a temperate climate, and yet we have beauty here in abundance, and should have more, did not utter subjection to fashion, a corrupt taste, and, above all, the continued anxiety that arises from a false position, prevent it. Yet we everywhere see great personal beauty, not that which is perfect, but still beauty; and if any are so unfortunate as not to perceive it, may it not be that, like Milton, "they have become blinded with the excess of light"?

We here conclude what our limits permit us to devote to the subject of personal beauty, *natural* and *ideal*. As the principles of all beauty are the same, our argument will have a general application, and can be employed to illustrate any object that demands it.

Without aiming to give an exhaustive view of the principles and philosophy of beauty, we yet hope that what has been said, imperfect as it may be, in view of the vastness of the theme, will be sufficient inducement to the lover of nature and art further to pursue the examination, always keeping in mind that it is not the canon or the rule of any art or science that is alone worthy of investigation, but the reasons for those laws or canons. The neglect to impart such knowledge characterizes in a great degree the present, and must always constitute a great deficiency in any system of education.

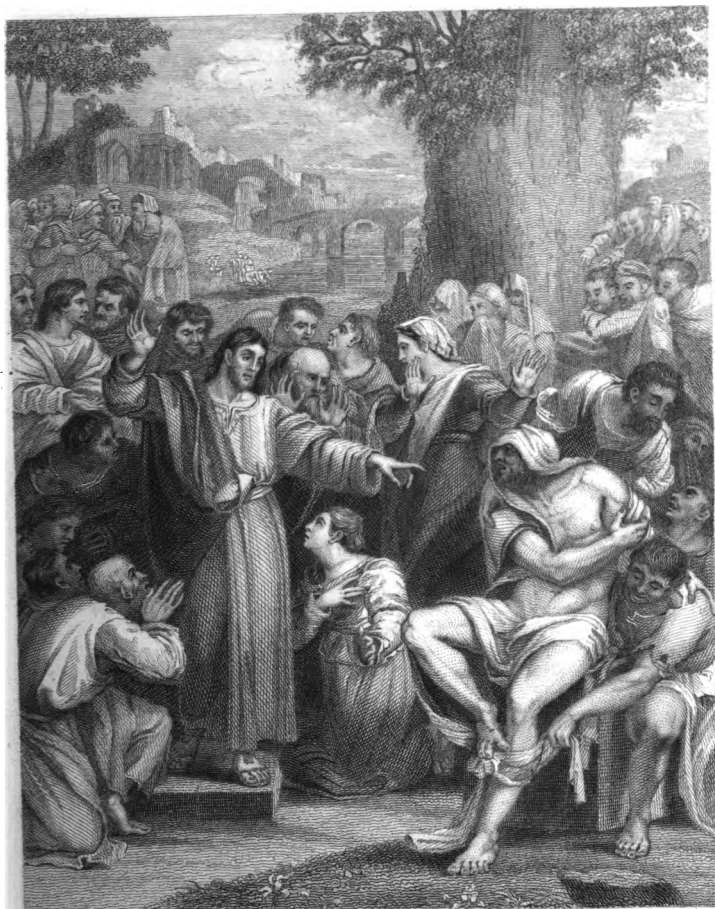


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ESSAY II.

DIFFERENT CLASSES OF PAINTING.

HAVING in the preceding Essay endeavored to present an intelligible idea of the general principles of beauty, and of the principles of general beauty, we are in some degree prepared to enter upon the consideration of an art that is chiefly concerned in the representation of it on canvas. But before we proceed to speak of the constituent parts of Painting, we will describe the different classes into which it is divided ; and we shall be the more particular in our analysis of some of the highest of these classes, because without a clear understanding of this part of our subject it is utterly impossible for any one to have a correct idea of any of the fine arts.

Painting is divided by the most judicious writers into fourteen different classes : The *Epic*, *Dramatic*, *Historic*, *Allegoric*, *Portraiture*, *Landscape*, *Battle Pieces*, *Sea Views*, *Grotesque*, *Architecture*, *Animals and Birds*, *Still Life*, *Fruits and Flowers*.

Few persons recognize these distinctions, *Historical Painting*, *Landscape*, *Portraiture*, *Battle Pieces*, *Sea Views*, *Animals and Birds*, *Fruits and Flowers*, embracing, in their limited view, the entire range of subjects.

This classification, however, is neither complete nor discriminative, as a slight analysis will show that the great productions of Michael Angelo are no nearer allied to those of Raphael than the *Paradise Lost* of Milton is to the writings of Shakespeare, and that the grand designs of both Michael Angelo and Raphael, usually classed as historic, differ as much from pure historic delineations as *epic* and *dramatic* writings do from the narrations of Hume or Bancroft ; so, too, that *rustic* or *pastoral* landscape differs as much from that called *classic* and *heroic*, as the

Eclogues of Virgil do from the *Æneid* or the *Iliad*, and delineations of familiar life from many other kinds of pictorial representations, as the ballad does from every other kind of written composition. In fine, we shall discover, upon examination, that the same varieties exist in Painting as in letters, and it will be the business of this essay to point out those distinctions.

As several of the classes are sufficiently denoted by their names, we will begin our analysis with a brief description of

GROTESQUE PAINTING.

The definition given by the books to the word *grotesque* is "something distorted of figure, wildly formed, unnatural."

It is for this reason that the term is employed to designate such paintings as represent the nocturnal meetings of witches, incantations, sorceries, and the like.

Of this class are Fuseli's pictures of "The Weird Sisters bubbling up from Earth," Sir Joshua Reynolds's "Caldron scene in Macbeth," Weir's "Santa Claus going down the Chimney-top," Smirke's "Meeting between Falstaff and Mrs. Page and Mrs. Ford at Herne's Oak," but, above all, Teniers's "Witch coming from Hell with a lap full of charms," — a class which, Dryden tells us, finds its resemblance in farce in poetry.

LANDSCAPE PAINTING.

This is the term used to designate such paintings as are the transcript of a given spot, or a picturesque combination of homogeneous objects, or the scene of a phenomenon.

The first of these divisions embraces what are commonly called *Views*, as the representation of a gentleman's country residence, or of some city, as New York, and even of the Falls of Niagara.

It needs hardly to be remarked that this, under ordinary circumstances, is the most humble kind of landscape painting, little more than topography, without the merit of its mathemat-

ical exactness ; the only redeeming quality about it, to give it rank, value, and importance, resulting sometimes from the poetic management of the sky, effective disposition of the lights and shadow, and tone of color, — qualities that depend more or less upon the invention and taste of the artist, and do not necessarily attach to the subject. This class is entirely distinct from the second division, or Ideal Landscape.

Ideal landscape is the term employed to designate a combination of congenial objects or scenery, selected and arranged to suit the taste and fancy of the artist. Nicholas Poussin's landscapes are generally of this class, as also Claude's ; and in more modern times most of those by Allston, and some by Bierstadt, Church, and others of our American artists. The landscape paintings by Turner, the great English artist, were more frequently the representations of some given spot, the idealism about them resulting in the manner just described, namely, from the poetic management of the light and shadow, tone and color. The four well-known designs by Claude, representing the four parts of the day, "Morning," "Noon," "Evening," and "Night," are fine specimens of ideal or composed landscapes.

Claude, like many or most other artists, ancient and modern, was accustomed in his rambles to transcribe into his sketch-book every picturesque object he met with, — trees, rocks, bridges, houses, castles, ruins, etc., and in his study, from these materials, assisted by his imagination, to make up those beautiful compositions that have given him the very highest position as a landscape painter, Mr. Ruskin's opinion to the contrary notwithstanding.

This bringing together of separate parts of the material world to make a congenial whole is but the method pursued by the ancient sculptors in the composition of some of their most beautiful figures, as previously pointed out ; and also by their figure-painters, as by Zeuxis in his picture of Helen, which, we are told, was modelled from seven of the handsomest females to be found in all Greece ; and sometimes by the poet, as by Byron in his admirable description of the shipwreck in *Don Juan*, which was drawn, as he himself tells us, "not from any single

narration, but from well-authenticated facts of several shipwrecks."

The terms *classic* and *heroic* are sometimes employed to designate this kind of landscape, to distinguish it from that called *pastoral* or *rustic*, the representation of *uncultivated nature*. Heroic as well as pastoral, however, be it remembered, and indeed every kind of landscape painting, like the ideal in sculpture, is intended to be a representation of nature.

It is claimed for these compositions of Claude that they are historical landscapes, because he has introduced into each of them groups of figures representing some historical incident. In one of them—that called "Noon"—is the Holy Family resting under the shadow of a tree on their journey into Egypt. In another is a group, Jacob watering his sheep at a fountain by the wayside. In another—that of Evening—are Tobias and the angel.

In these paintings, although the several groups thus introduced give an historical feature to them, yet they are, as in most representations of the kind, a subordinate part of the composition, and are always out of place unless the kind of scenery and the locality justify their introduction, — which is not here the case, the materials for the four compositions being gathered in Italy. In that representing "Noon," there is indeed a distant view of the great pyramids, but they are surrounded by Italian architectural ruins. The main design of Claude was to make a landscape painting; the figures were an afterthought, and probably executed, as is often the case, by another artist.

There is, however, a species of landscape painting in which the landscape is subordinate to the figures, as in Carlo Maratti's painting of "Jacob at the Well," and Guido's "Woman of Samaria." In this case the landscape is introduced either to exhibit—as in the last—some scenic propriety, or—as in the former—as a mere embellishment of the historic design.

There is much difficulty always, in the combination of figure and landscape, in maintaining subordination and unity, yet preserving the interest of the respective parts; and in this most artists fail, for either the landscape overwhelms the story, or the

story discredits the landscape, or, the attention being equally divided between the two, the interest of each is weakened, — as is said to be the case with Gainsborough, often with Moreland, and still more frequently in the Dutch school. In Claude's representations of the four parts of the day, — some of the finest things he ever executed, as far as the scenery, composition, and coloring are concerned, — the two results just now indicated are very apparent. The landscape overpowers the figures, and the figures discredit the landscape.

A specimen of the third division of landscape, namely, "*the scene of a phenomenon*," is furnished in Danby's well-known design, "The Sun commanded to stand still by Joshua," and also in that far superior production by Nicholas Poussin, "The Deluge," as it is called, — but improperly so, as it is only a scene in the Deluge; for, although it represents the dreary waste of desolation, it is not the inundation of the world.

PORTRAITURE.

Portraiture, in its most extended signification, means the painted resemblance of *any* object. The term, however, is commonly employed to designate the exact representation upon canvas of one of our own species.

Contrary to the almost universal impression, this is a very high class of painting, in which fewer have excelled than in any other department of the art. It is true, almost any one with eyes and hands may, in the process of time, be taught to paint what may with many pass for a good likeness, for the process up to a certain point is merely mechanical; if this were all, we might possibly agree even with those who have been led, by an ignorance of its true character and power, to consider portrait painting as hardly worthy of a man of genius. Resemblance is indeed wanted, but something more than that which is physical. It certainly is not to such that belongs the above compliment, but to that characteristic one, faithful and much more than faithful, by which, as Fuseli magnificently expresses it, "Silanion, in the face of Apollodorus, personified habitual

indignation ; Apelles, in Alexander, superhuman ambition ; Raffaele, in Julio Second, pontifical fierceness ; Titian, in Paulo Third, testy age with priestly subtlety, and in Machiavelli and Cæsar Borgia the features of conspiracy and of treason. That portrait by which Rubens contrasted the physiognomy of philosophic and classic acuteness with that of genius, in the conversation piece of Grotius, Memmius, Lepsius, and himself ; that nice and delicate discrimination of Vandyck ; that power of Reynolds, which substantiated humor in Sterne, tragedy in Siddons, comedy in Garrick, and mental and corporeal strife in Johnson, — this is portraiture worthy the highest genius, and upon this basis it takes its place between history and the drama."

ALLEGORIC PAINTING.

There are those who doubt if there can be any such thing as a truly *allegoric* painting, on account of the supposed confined powers of the art in the way of narration ; a written allegory, to which allegoric painting should run parallel, implying an *extended* narration, a *continuous metaphor*, — a metaphor being, as every school-boy knows, "a figure of speech or thought, founded upon a resemblance which one object bears to another, and which is made to stand for it."

The objection, however, is not tenable ; for although narration is the greatest difficulty of painting, as description is of writing, if an allegory could not be represented in a single design it might and has been done in a series, as in Cole's three well-known paintings called "The Voyage of Life."

There is no great difficulty, however, in accomplishing it even in a single design, as illustrated in "The School of Athens," one of the series of frescos in the Vatican, by Raphael, painted by order of Julius Second, and representing "the origin, progress, and final establishment of Church government" ; in which picture "Raphael, designing to give an allegoric display of the support derived to religion from the wisdom of man, has brought together, in a room suitably decorated with statues

of Apollo and Minerva, many persons of various times, countries, and conditions, and distinguished in their day and generation for their knowledge and improvements, to represent the attainments of science in the various modes of philosophy.

"Pythagoras, Zoroaster, Archimedes, Alcibiades, Diogenes, Epictetus, Aristippus, Democritus, Socrates, Plato, Aristotle, and others are there, variously and characteristically employed, — Aristotle, with his pupils, appearing to be listening to a discourse by Plato, the central figure and keystone of the whole, which, by the upward pointing of his finger, may be supposed to have relation to the doctrine of immortality, or the nature of the worship due Jehovah ; the intended object of all which is to declare that human acquirements in the discovery of truth prepared the minds of men to receive the more perfect display of it in the revelation of the Gospel."

The well-known painting by Schidoni, at Rome, — so much extolled by the Hon. George S. Hillard, one of the best of American critics on art, — in which the figure of a beautiful woman, well clad and apparently well fed, to represent Abundance, and distributing alms to two lame, blind, and lean beggars, to personify Suffering Want, and all to represent the abstract idea of Charity, is generally classed as allegoric. It is, however, simply *symbolic*, for it tells no continuous story, but, like the single figures of Justice, Prudence, Religion, Innocence, and others, by Raphael, among his frescos in the Vatican, represents only a single idea or quality. To this same class of symbolic paintings also belong the two fine figures of Day and Night, by Michael Angelo, on the tomb of the Medici, at Florence, although usually spoken of as allegoric.

EPIC PAINTING.

This is the highest class of art, and admits of no easy analysis. We are furnished by the books with several definitions of epic *writing*, but none of them entirely satisfactory. That of Bossu, that "it is a discourse, invented by art, to form the manners of men by an allegory expressed in verse," has been accepted by so

sensible a writer as Mr. Pope, but rejected by Mr. Blair, who says that it would as well suit some of Æsop's fables if they were somewhat extended and put into verse, and then declares the plain account of an epic poem to be "the illustrating of some great and *general idea* in verse, and that its aim is to arouse admiration and astonishment." This we adopt as the best we can find, as in the definition we discover the great characteristic difference between epic and dramatic writing, "the tragedy of which," says Mr. Blair, "has for its object compassion, and the comedy of it ridicule." The epic is further distinguished from the drama by the broad and liberal manner in which everything is conducted, by its admitting no discrimination of character, nothing, in short, that is individually characteristic, other than as that individual trait illustrates the leading idea of the poem, as exemplified in the parting scene between Hector and Andromache in the Iliad, a poem whose subject is "War," — it being there admitted, not to exhibit a phase of the character of Hector and Andromache, but because such scenes constitute a feature in all warlike operations.

These are the leading characteristics of epic as distinguished from dramatic writing, while "from historic writing it is sufficiently separated by its poetical form and the liberty of fiction it assumes, and from every form of composition by its general strain and spirit, — for whether in action, description, or sentiment, in the epic all is dignified, sublime, and elevated."

As already stated, we have found some difficulty in gathering from the books a full and satisfactory definition of epic poetry; but the general correctness of the outline here given finds its confirmation in the admirable criticism on the Iliad by that late eminent Professor of the English Royal Academy, Fuseli, a writer to whom we are largely indebted in this classification of painting. "Homer," says Fuseli, "wishing to impress one forcible idea of war," — for the epic always has for its object the illustrating of some vast idea, some great maxim, to which act (that is, history) and agent (that is, character, or the drama) are subordinate, — "Homer, wishing to impress one forcible idea of war, its origin, its progress, and its end, set to work innumerable engines

of various magnitudes, yet none but that uniformly tends to force this and only this idea upon the mind. No character is discriminated but where discrimination discovers a new look of war ; no passion is raised but what is blown up by the breath of war, and as soon absorbed in its universal blaze ; as in a conflagration we see turrets and spires and temples illuminated only to propagate the horrors of destruction, so, through the stormy page of Homer, we see his heroes and his heroines only by the light that blasts them."

This is the epic poet ; so also the epic painter, his aim being equally to impress one general idea, is in like manner dignified, sublime, and elevated, — dealing only in generals, excluding detail, admitting no minute discrimination of character or introduction of varied pathos, — not aiming to develop the man, to exhibit the movements of the heart, as that would be dramatic, — not striving to present the portraiture of a fact, as that would be historic, — but causing all to bend to one great and leading idea, the visible agents he employs are only the agents to force that idea irresistibly on the mind and fancy, as we see illustrated with almost superhuman power in that sublime series of frescos by Michael Angelo, in the Sistine Chapel, representing Religion, or, in other words, the origin, progress, and final dispensation of Providence, as taught in the Sacred Records, — man, his emanation from God, the object of his veneration, his fall, and his expulsion from God's immediate presence, his reconciliation through Christ, and his reunion with the Divine Being at the last judgment.

This great idea Michael Angelo attempted to convey and illustrate by a series of designs, twenty or more in number, and these are the titles : "The Forming of the World from Chaos ;" "The Creation of Adam" ; "The Creation of Eve" ; "The Eating of the Forbidden Fruit" ; "The Expulsion from Paradise" ; "The Deluge" ; the scene between Noah and his sons ; separate pictures of the prophets, sibyls, and patriarchs ; "The Brazen Serpent" ; "Mordecai and Haman" ; "Judith and Holofernes" ; and, finally, "The Last Judgment."

Now although each and every one of these pictures consti-

tutes an independent whole, that is, is a complete design of itself, yet they regularly lead to each other, without intermediate chasms in the transitions, each preceding one preparing and directing the conduct of the next, and that of the following, and all conspiring to one great end.

Fuseli was the first to discover the sublime intent of its great author, and his masterly manner of reading it precludes all attempt at emendation ; we therefore give it, word for word, in his own language.

“The veil of eternity is rent. Time, space, and matter teem in the creation of the elements and of earth.

“Life issues from God, and adoration from man, in the creation of Adam and his mate.

“Transgression of the precept at the tree of knowledge proves the origin of evil, and of expulsion from the immediate intercourse with God.

“The economy of justice and grace commences in the revolutions of the Deluge, and the covenant made with Noah.

“The germs of social intercourse are traced in the subsequent scene between him and his sons.

“The awful synod of the prophets and sibyls are the heralds of the Redeemer, and the hosts of patriarchs are the pedigree of the Son of man.

“The brazen serpent and the fall of Haman, the giant subdued by the stripling David, and the conqueror subdued by female weakness in Judith, are types of his mysterious progress, till Jonah pronounces him immortal ; and the magnificence of the last judgment, by showing the Saviour in the judge of men, sums up the whole, and reunites the founder and the race.”

This is epic painting, as pure and perfect in all its parts as the Iliad, Jerusalem Delivered, or Paradise Lost, and upon this magnificent specimen rests the claim of Michael Angelo to be called “the *Homer* of the art.”

DRAMATIC PAINTING.

In our analysis of "the epic," we stated that the business of both the epic poet and epic painter was the illustrating of some great general idea, and that to this everything else was subordinate. *The fact, that is history ; passion, character, and agent, that is the drama.*

On the other hand, "the avowed object of both the dramatic writer and painter is to exhibit character, to develop the passions, to lay open the heart, and to excite in every bosom corresponding emotions. Whatever, therefore, by reflected self-love, inspires us with *hope, fear, pity, terror, love, or mirth*, is the legitimate sphere of both the dramatic poet and painter."

We might illustrate these characteristics by several examples, for the art is full of dramatic paintings ; but for the present purpose suffice it to direct the attention to one of Raphael's frescos in the Vatican, called "La Incendio del Borgo," or the burning of a quarter of Rome that borders on St. Peter's, — one of the extensive series of large paintings by that master, portraying "the origin, progress, and final establishment of Church government."

"The conflagration that gave rise to this design occurred towards the middle of the ninth century, under the pontificate of Leo the Fourth. Its ravages even menaced the cathedral itself, but its progress was stayed by the benediction of the Pope, who appeared with great magnificence in the pontifical lodge, a gallery in the peristyle of the Vatican ;" so says the historian.

"Now, although the subject is derived from history, yet Raphael, in illustrating this event, has almost entirely sacrificed that part of it to the effusion of the various passions roused by the sudden terrors of a nocturnal conflagration, and instead of displaying the effects of flame and smoke with all the attendant circumstances, as they really did occur," as most artists would have done, "he has represented the *affecting* scenes that might occur upon a similar occasion anywhere," at Rome or New York, Paris or Boston, in the village or the city. "For a frantic mother endeavoring to save her helpless infants ; a kind and

affectionate son bearing from the rushing ruins an aged and palsied father; a son of nature, intent only on his own safety, liberating a leap from the burning walls; and a prayer sent up by the thoughtful for heavenly protection, — are actions as likely to be performed in one place as another,” — upon the banks of the Thames or the Mystic as upon those of the Tiber; for human nature is the same everywhere now as a thousand years ago, and will be the same a thousand years hence, and as long as man continues upon this earth.

Raphael's design being to portray the common events of a nocturnal conflagration, rather than of this particular conflagration, or any prominent part the Pope performed in it, he has not cared to draw attention to him in any way, nor has he delineated the Italian physiognomy in preference to any other; and as for national costume, it is entirely disregarded.

It is true he has introduced the Pope and his train into the composition; “but while the other incidents furnish pathetic motives that touch our hearts,” and that is the *dramatic* of the scene, “the Pontiff, the miracle, and the clergy,” and that is the *history* of it, “are left unheeded in the distance. The *fact* has been sunk in the passion.”

This is the tragedy of *dramatic painting*, — we say the tragedy, for it has also its comedy, — and the effect of such a representation upon the feelings, as compared with that of the *epic*, is as the effects of the pathetic tones of the human voice contrasted with the heavy rollings of “that deep and dreadful organ-pipe of nature,” the thunder, — the one melts, the other terrifies and astounds.

As Michael Angelo has ever been considered the father of *epic* painting, so Raphael has ever been regarded as the father of *dramatic* painting, and “La Incendio del Borgo” shows that he possessed an intuition of the pure emanations of nature that fully entitles him to be called “the *Shakespeare* of the art.”

HISTORIC PAINTING.

"Historic" is a term not unfrequently employed by those who are imperfectly acquainted with the technicalities and philosophy of Art to designate almost anything that is neither landscape nor portraiture; it may, however, with strict propriety be applied to both one and the other. Portraiture in the hands of Titian, Reynolds, Stuart, and others, and landscape in the hands of Claude, Poussin, and others, sometimes became historical.

Specimens of historical landscape were referred to when describing that class of painting. A specimen of historic portraiture is furnished us in Reynolds's fine portrait of General Elliot, afterwards Lord Heathfield, the British commander at Gibraltar in the year when it was attacked by the combined French and Spanish forces,—an event that has been well represented by Copley in a painting belonging to the Boston Athæneum.

Now Reynolds's design in this painting was not simply to give a portrait of Mr. Elliot, but of *General Elliot*, not only that, but of the successful defender of Gibraltar upon that occasion.

He has therefore represented him in his military costume, and holding in his hands a key, in symbolic allusion to the fact of that citadel being the key to the Mediterranean. In the distance may be seen the two squadrons at the moment of battle, and behind him a cannon pointed downwards to show the loftiness of the fortress,—all which surroundings connect him with that transaction, and thus make the representation a good illustration of historic portraiture.

But to define the class under consideration more particularly, it may be proper to state that the painter of pure history does not, like the dramatic painter, represent that which *might be*, but that which *was* or *is*. He gives a "local habitation and a name," he fixes the moment of reality, he informs.

Of this class of painting, familiar examples present themselves in "The Death of Montgomery," by Trumbull, "The Death of Wolfe," by West, "The Death of Chatham," by Copley, and "Washington crossing the Delaware," by Sully.

Although all of these have many defects, both in design and

in composition and color, yet the attention is invited to that of "The Death of Chatham," as the artist has invested it with many of those characteristics that distinguish this class of painting from those already described, namely, the Epic and Dramatic.

This composition represents a scene that occurred in the English House of Lords, A. D. 1778, when the elder Pitt, Lord Chatham, left his sick-bed to be present on a motion of the Duke of Richmond to address the King on the state of the nation. He had spoken once, was rising to speak the second time, but, faltering, sat down; attempted it once more, but again faltered, and fell into the arms of those near him.

The object of the painter, therefore, being in this picture to give the idea of a member of the English House of Lords dying, surrounded by his associates, and that member "the immortal Chatham," paralyzed, struck down in the midst of his parliamentary labors, — it may have been, by the thunders of his own eloquence, — it became him to invest the composition with all the real modification of time, place, and circumstance that should distinguish this moment of alarm and grief from all others. He has not, therefore, dealt in generals (for that would be epic), but particulars; has not brought together characters fittest to excite the gradations of sympathy (for that would be dramatic); but we there behold everything as it actually was, and actually occurred, — an exact representation of the hall in which the event transpired, even of the tapestry that adorned its walls; we have too the very figure, face, and, perhaps, expression of Chatham, the physiognomic character of him and his compeers, and all stamped by the ceremonial and distinctive costume of the Upper House of the Parliament of Great Britain in the year 1778.

Although this painting does not place Copley by the side of the old masters, yet it gives him a very respectable rank as an historical painter. It has about it one circumstance that shows him to have been a considerate, thoroughbred gentleman, namely, the manner of arranging the assembly around the hero of the piece. Supposing that assembly desirous of preserving the life of Chatham, he has brought about him only as many of his friends as were absolutely necessary for his comfort, — an arrange-

ment that left a free passage for the circulation of air, so important to one supposed to be in the agonies of death ; thus showing not simply his own sense of propriety, but likewise the kind and dignified manners of thoroughbred people, — an idea that never would have occurred to a vulgar artist.

We stated just now that the painter of pure history presents us with “the portraiture of a fact.” From this, however, it is not to be inferred that every pictorial delineation of a past event is entitled to be called an historical picture, though the subject of it be derived from a printed record.

“The fact presented must be something momentous, important, and of *general* interest, treated in a grave and dignified manner.”

“Washington crossing the Delaware with his Troops,” by Sully, is an historical painting ; but the painting some time since on exhibition, representing Sergeant Smith’s escape from the British, is not, although that event is recorded in the annals of the War of the Revolution.

If paintings of this description be historical in any sense, they belong to a very subordinate species, and hold the same rank by the side of such great and important delineations as will readily occur to any one from both sacred and profane writings, as private memoirs do by the side of such works as Hume’s History of England, Bancroft’s History of the United States, or Motley’s History of the Dutch Republic.

Such are some of the stricter outlines of those three highest branches of art, *epic*, *dramatic*, and *historic* painting. But as “their near alliance admits not always a nice discrimination of their limits, as the mind and fancy of man consists upon the whole of mixed principles, we seldom meet, either in letters or in art, with a human performance made up entirely of either *epic*, *dramatic*, or pure *historic* materials, — combined as they are among themselves, sometimes we find them calling in the aid of allegory.”

The well-known series of large designs belonging to the French government, and painted by Rubens, called “The Gallery of the Luxembourg,” representing some passages in the

life of Mary de Medici, belong to the class of "combined historic and allegoric."

"In one of them the artist has represented the royal maiden at the Poetic Fount surrounded by the Graces, and introduced by Minerva, — the symbols of the education received by that Princess."

Another example presents itself in "The Finding of Moses" by Poussin, "in the personification of the genius of the river in the figure of a water-god."

Of the *historic* and *dramatic* combined, a remarkable instance may be found in what are commonly called "The Cartoons."

The word "cartoon" is a general term used to designate a drawing in charcoal or colors upon either paper or canvas, sometimes only an outline of a group or single figure, to be transferred to and finished upon the wall or ceiling or canvas.

When, however, "The Cartoons" are spoken of, they always mean a series of designs by Raphael, originally twenty or more in number, but now by loss reduced to seven, and about eighteen feet by twelve in size, painted upon canvas as models for tapestry, by order of Leo the Tenth, and representing "The Origin, Economy, and Progress of the Christian Religion."

Seven of them are the property of the British government, and the subjects of them are: "Paul preaching"; "The Miraculous Draught"; "Christ giving the Keys to Peter"; "The Death of Ananias"; "Elymas struck blind"; "The Sacrifice at Lystra"; and "Peter and John healing the Lame Man at the Gate of the Temple."

As is well known, they rank among the highest efforts of art, and there are those who think there can scarcely be named a beauty or a mystery of which "The Cartoons" furnish not an example. We have no space to devote to a further description, nor is it necessary, as it can be found almost everywhere. We have only referred to them at all for the purpose of illustrating, by the first mentioned, the following class of art.

COMBINED HISTORIC AND DRAMATIC PAINTING.

The record tells us that while Paul was disputing in the synagogue with the Jews and other devout persons at Athens, he was encountered by certain philosophers of the Epicureans and Stoics, who, being desirous to know more particularly concerning the new doctrine, had the Apostle brought to the Areopagus or Mars Hill.

He has ascended the steps of a temple, and from his gesture and attitude may be supposed to be announcing, to the assembled people, Christ, the resurrection, and the unknown God.

Now, at first sight, this composition might seem to possess all the requisites of a pure historical composition, that is, to be a correct representation of the *fact* set forth in the Scriptural record ; but a slight examination will show important variations.

In the first place, as it regards the person of Paul. Instead of being portrayed, agreeably to the Apostle's own account of himself, of "an humble exterior," the painter has invested him with every circumstance that could give him importance.

This is not objected to. We only state a fact ; for Raphael, knowing that painting can express its meaning only through the medium of form, was perhaps compelled to give him an appearance corresponding to the dignity of his calling and his character, otherwise he could not have satisfied the idea every one forms of the *personnel* of Paul from his writings and his record. This mode of representation, as far as it goes, takes the painting out of the class of the purely historic.

And then the assemblage itself, instead of being made up of such persons as might be supposed to have followed the Epicureans and the Stoics in their retreat from the marketplace, is not a promiscuous group, but a selected audience, each figure representing a sect or class of all the different kinds of philosophy then in vogue at Athens. "The Cynic, the Stoic, the disciple of Plato, the disputants of the Academy, the Sophists, are all there, characteristically delineated ; the Jewish doctor, who has turned his back upon the speaker and rejected the mission, with Damaris and Dionysius,

who announce by their impassioned looks and gestures their renunciation of idolatry and acceptance of the Christian faith."

In this mode of representation it will be seen that a broader field for Raphael's dramatic power was obtained than if he had strictly followed the Scriptural record, and that "although the *fact* therein set forth is not entirely lost sight of, it has been made *in a great degree* the medium through which to display the *agent*, his passion and character, — or, in other words, the effect produced upon a learned audience by a doctrine new and important."

In "La Incendio del Borgo" the historical fact is entirely absorbed in the passion ; here there is a union of the two, and this composition presents as good an example, probably, as could be found of "combined historic and dramatic painting."

The different manner in which these several classes impress us is worthy of observation, as it may assist us in determining the class to which paintings belong, or at least enable us to detect their leading features.

In viewing an historical composition like that of "The Death of Chatham," the sentiment chiefly aroused is that of curiosity. We look at the man ; we examine his person and that of his compeers, their dress, the room, its adornments. Little feeling is awakened. But immediately the eye falls upon a dramatic representation like that of "La Incendio del Borgo," the heart is touched, the affections are excited ; we bear a part of the burden of the son ; we fly with the mother to the rescue of her child ; we hope, we fear, — we experience, by turns, all the several passions there developed. Here the eye has little desire to be gratified, — it looks not to the form, the costume, the place ; but we feel, and we feel because a corresponding chord is struck in every human bosom.

In looking at such compositions as that of Paul, the feeling, as the design itself, is compound. At first we think of Paul, the Areopagus, the market-place ; we examine the audience ; we approach the speaker, and as we gaze, the magic of his eloquence falls upon the ear ; we listen, and as we hear, each, according to his disposition, objects with the Cynic, becomes incredulous with

the Stoic, with the disciple of Plato is pleased with the beauty of the doctrine, accepts it with Damaris and Dionysius, or rejects it with the Jew.

How different from all and each the *epic* ! Here curiosity has no wish to be gratified, the eye no desire to be satisfied. Man, his feelings, his sufferings, his character, his passions, makes no appeal to the human bosom. It is God, God's providence, which alone we contemplate, which absorbs all our thoughts, and leaves us transfixed with wonder and amazement.

ESSAY III.

INVENTION.

HAVING now considered, to the extent our limits will permit, the principles of beauty, and described, as we trust, intelligibly, the different classes of painting, we come next briefly to examine the first of its constituent portions, invention, — composition being the second, design third, chiaro-oscuro fourth, color fifth, and expression the sixth and last.

Invention holds the first place, not only in the order of enumeration, but likewise in value and importance; for it is that lofty quality of the human mind that unequivocally distinguishes the pioneer from the follower, the originator from the imitator and copyist.

Pan, when he first tuned his pipe to music in the forest of Arcadia, and the Cretan maid, when she drew on the heaven-lighted wall the likeness of her departing lover, were *inventors* in the highest signification of the term, the chosen of the Almighty to impart some new evidence of his benevolence to man.

This is the loftiest effort of the inventive faculty. There is, however, a subordinate exercise of it, not that which is employed in the discovery or revelation of any new art or science, but in the extension of its limits — as of painting by Hogarth — to the purposes of satire, or in the application of the principles of the art to illustrating in a *novel* and *ingenious manner* some old or hitherto unattempted subject.

This last is the ordinary business of the inventive faculty. Of the many topics that present themselves for consideration under this general head, we shall confine our remarks to three only, namely, the selection of a subject within the scope of art, the

sources whence an artist generally derives his theme, and the point of time most fitting for representation. And first of the selection of a subject.

When an artist sits down before his easel, on which is suspended a piece of pure white canvas, if he would not throw away his time and materials, he should first be sure that he has a subject ; for, strange as it may seem, there are a great many paintings otherwise well executed that have none. There are those who think one presents itself among "The Cartoons," "The Delivery of the Keys to St. Peter" representing a numerous group of grave and devout characters, in attitudes of anxious debate and eager curiosity, pressing forward to witness the behest of a person who with one hand presents two massy keys to the foremost on his knees, and with the other hand points to a flock of sheep grazing behind.

Now the design of Raphael in this composition was, doubtless, not only to give the characteristic attitudes, forms, and expression of Christ and his disciples at the time he bade them go preach the gospel to every nation, but that from the attending circumstances should be inferred the command itself, and that its object was the propagation of the gospel under the general superintendence of St. Peter as the great shepherd of souls, head of the church, and keeper of the fold upon earth, and it may be, in addition, keeper of the gates of heaven.

This, probably, was Raphael's design in this picture. The question, then, to be answered is, whether he has accomplished it.

Although the grouping in this composition is good, and the diversity of character well marked, yet, as it is impossible to trace the connection between those keys that Peter holds in his hand and the pasturing herd, or to discover in the otherwise obtrusive allegory or symbol the real motives of the emotion that inspires the apostolic group, it has been pronounced by that learned critic, painter, and professor, Fuseli, "a composition without a subject." And the decision, if well founded, settles the character and the fate of a large portion of the paintings that hang upon our walls, or are seen in our exhibition rooms, — they tell no story ; it is not enough that the artist

tells one for them when, in the catalogue, he calls his picture this, that, or the other, and the engraver indorses it all in decisive black letters, directly under the middle of the transcript.

Every painting that is up to its theme should tell its own story without assistance, and impress the spectators as does the written description ; this is the test of a well-constructed picture.

The difficulty here results not oftener from the inability of the artist than from the theme itself not being within the capabilities of the art ; the picture presented to the mind's eye by the written description oftener deriving its effect and its interest from circumstances not *actually present*, from metaphor, from passionate sentiment, which cannot be expressed on canvas, — as would be the case with the story of the girl who

“ . . . never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek,” etc.

Now this, at first thought, is a very inviting subject for the pencil, and there have been frequent attempts to put the picture on canvas, but it has always resulted in the portrayal simply of a “consumptive,” whose fate may be well symbolized by the falling leaves of a wounded, dying rose, and that is all one can get from it ; her concealed love is still concealed, or is known only by reading the title of the painting in the catalogue. When one learns this from the book, or is kindly informed of it by the artist, the interest increases ; but it does not result from anything in the painting. Unless one had such assistance at hand he never could discover what was intended by the delineation.

Not so with “The Death of Chatham,” “The Burning of the Borgo,” the Madonnas of Raphael ; “Duncan Gray” and “The Rent-Day” by Wilkie, and others that must readily occur to any one acquainted with art. These are paintings whose subjects are within the capabilities of the art, that tell their own story without obliging one to resort to the catalogue, the artist, or the engraver's inscription ; and they are generally interesting and intelligible, because they speak the voice of nature, the language of the heart.

The topic that under the head of Invention next suggests itself relates to the sources whence the artist generally selects his subject.

Among the old Italian masters, the subjects of painting were generally taken either from history, popular tradition, heathen mythology, or the lives of the saints and martyrs ; there are but few derived from poetry, — of works of the highest fame only one, “The Last Judgment,” by Michael Angelo, the hints for which were furnished by Dante’s *Inferno*.

In the present age, however, poetry furnishes by far the greatest number of subjects, whilst the joys and sufferings of the saints and martyrs, since the powers of the Romish Church have become circumscribed and its means of patronage limited, have been almost entirely neglected.

Heathen mythology, too, which fifty years since nearly monopolized the pencil of the artist, seems to have lost its hold on the public taste ; and whilst the Sacred Records have not been entirely neglected, a very large number of modern artists have found subjects for the canvas in the pages of romance, the representation of the material universe, the animal creation, and the events and imagery of common life. The pages of satire, too, have furnished their quota of subjects ; and in the more direct exposition of the follies of vice, fashion, and immorality have afforded a fine offset and foil to the more agreeable display of virtuous conduct.

It will thus be seen, that, while the boundaries of art have been extended, a very great change has taken place in regard to the sources whence it derives its subjects, and consequently that a very great change has taken place in the public feelings and taste, — for the arts, like the stage, do but echo back the public voice.

Whether the change has been for the better we cannot tell. In the opinion of some, it indicates in the public less regard for religion, and a greater readiness to lay bare to public inspection and ridicule the vices and follies of society ; but with it also is exhibited more sympathy with and a keener love for the beauties of nature, and a higher appreciation of the domestic virtues.

We have considered thus far only the *foreign* sources whence an artist generally derives his subjects. Sometimes he chooses to be wholly *original*, and combine them from himself, as did Allston in his "Spanish Maid in Revery," "Fair Inez," "The Roman Lady"; Raphael, in most of his Madonnas, "The School of Athens," etc.; and Michael Angelo, in his so-called "Battle of Pisa," of which we shall speak hereafter.

In these compositions it is only the subject that is original, the naked idea only is invented; but in Fuseli's well-known design of "The Nightmare," representing a female reclining upon a bed with a "squab fiend sitting upon her breast as she sleeps," not only is the subject original, but the fiend himself is a purely ideal figure, nothing like it, as a whole, being to be found in nature.

In viewing such original compositions, we are almost inclined to attribute to the artist the powers of creation, forgetting that to *create is to give existence* to something that *never before had existence in whole or in parts*; and all pictorial representations, be they ever so original in their construction, are, at the best, only new combinations of old existences.

Professor Agassiz, who examined this drawing of "The Nightmare," and another of a "Devil tormenting St. Anthony," by Salvator Rosa, thought he detected in the head of the former the monkey with ass's ears, and in the head of the latter the hog, in the beak some ravenous bird, in the arms the skeleton wings of the eagle, in the legs the bones of a man, and in the tail the monkey. The original of all but the head of "The Nightmare" he could not determine with any exactness, but he had no doubt of its being selected and combined from *real existences*. Nor could it be otherwise, as Mr. Addison remarks in one of his papers in the Spectator. "We cannot," he says, "have a single image in the fancy that did not at first make its entrance through the sight; but we have the power of retaining, altering, and compounding those images into all the varieties of picture and vision most agreeable to us." The same idea has been strongly expressed and extended by Fuseli, when, in one of his admirable discourses, he says: "Man can only find out and bring

together into one body *scattered parts*, and thus compose a *new form*, one that, as a whole, did not before exist,—that is, he can *invent* (find out), but he cannot *create*. Creation implies omnipotence, and belongs only to God."

This same method of uniting old and scattered materials to produce new forms obtains likewise in the structure and pictorial representation of centaurs and satyrs, elves and fairies, wizards and witches, ghosts and hobgoblins, sylphs and naiads, mermaids, and cherubs.

All representations of angels are but refinements of our own corruptible bodies, with the addition of dove's wings; so also the cherubim and seraphim of Scripture, save that from the former the body is omitted, although we sometimes see them painted with the entire figure.

All attempts to portray the Divine Being have resulted in giving us nothing more than the venerable form of an aged man, "not because," as remarked by Reynolds, "we are said to have been created in his image, but because it is impossible to conceive of any form more grand in nature." The Greek sculptors did nothing more for Jupiter, the father of gods, with a few symbols added. It is in the venerable form of an aged man that Raphael has portrayed the Almighty in his fresco in the Vatican of "God dividing the Light from the Darkness," and Michael Angelo in that other greater production, "God creating Adam and Eve."

"The Cumean Sibyl" by this same master, in the Sistine Chapel, is but a better kind of witch; and, if resemblance proves relationship, it has been the mother of all the pictorial delineation of witches, down through Reynolds, Fuseli, and Allston to the present day,—a large-boned, sharp-featured, tall, thin, bent-over "old woman," just the form that Shakespeare gave the skin-dried hags, as they sat mumbling over the charmed pot in *Macbeth*, and in which, afterwards, Hecate and her infernal gang encountered Banquo and the Scottish king upon the blasted heath.

And that other creature of the imagination, the fairy, whether represented by the artist bathing in a dew-drop by sunshine, or reclining on a bed of flowers, or dancing on meadow

or woodland by moonlight, it is always as the *diminutive* of our own species,—the tiniest bit of mortality, it is true, but in form and feature exactly like ourselves, save the wing imagination has given it; and this is an addition from a real existence, a butterfly's wing,—the precise manner in which Shakespeare has constructed the equipage of Queen Mab:—

“Her wagon-spokes made of long spinners' legs;
 The cover, of the wings of grasshoppers;
 The traces, of the smallest spider's web;
 The collars, of the moonshine's watery beams:
 The whip, of cricket's bone; the lash, of film:
 Her waggoner, a small gray-coated gnat,
 Her chariot an empty hazel-nut,
 Made by the joiner squirrel, or old grub,
 Time out of mind the fairies' coachmakers.”

Besides the two classes of subjects now described, the *derived* and *invented*, there is another between the two in which the subject is neither wholly invented nor wholly derived, being nowhere described, but only hinted at by the writer or referred to by the poet or historian, as that of “The Court of Titania,” a design by Allston, and “The Dinner at Page's House,” from the Merry Wives of Windsor, by Leslie,—the first a composition (existing in outline only) representing a wild wood, in the centre of which is a small lake, and on the border of this are a dozen or more fairies hand in hand, dancing their fantastic rounds, whilst other fairies and infant fays are threading their way in the most sportive manner through the beautiful foliage, until they are finally lost in almost imperceptible diminutiveness in the moonbeams above. On the right of the canvas are three full-grown fairies grouped as the Graces, and between them and the dancers is Titania herself, reclining on a bank of flowers, and directly over her head two other fairies,—the ladies of the bedchamber we may suppose them to be,—fanning her gently with butterfly wings; directly behind the queen, and a little elevated, is the choir,—a half-dozen fairies playing on musical instruments made of flower-stems, the bluebell serving for a trumpet.

Leslie's composition represents an antiquated room in Page's

house at Windsor, in which is a table extending nearly from one end to the other (and of much the same form as that in "The Marriage at Cana," by Paul Veronese), covered with an abundance of good things, and seated at the three sides, in characteristic attitudes, are all the personages that figure in the play, — Falstaff, Shallow, Slender, Sir Hugh Evans, Dr. Caius, Mr. Ford, Mr. Page, Anne Page, Nym, Pistol, and Bardolph; Anne Page pledging Slender in a glass of wine at one end of the table, while Falstaff, at the other end, has apparently just wheeled his huge carcass round to cast a glance at the two ladies, Mrs. Ford and Mrs. Page, entering the room through an open doorway on the left.

Now nothing could be more beautiful than Allston's design, or more lifelike and natural than Leslie's, and one would be inclined, in looking at it, to believe, had the daguerreotype been then invented, that it was a transcript of an actual feast, made by that instrument; and yet both of them are *almost* the product of the imagination of the artists, — the first scene being not at all *described* by the poet, but only hinted by him in the simple declaration, "Titania holds her court to-night"; the second, where in the play Page says, "Wife, bid these gentlemen welcome. — We have a hot venison pasty to dinner. I hope we shall drink down all unkindness."

The remaining topic under the head of Invention now to be considered relates to the *point of time* most fitting for representation, and that, says Fuseli, should be "the middle moment," — a moment, that, like the two genii that attend upon Michael Angelo's prophets and sibyls, looks back to the past and points forward to the future.

The meaning of this may be well illustrated by two paintings of the same subject, "Judith and Holofernes," — the one by Allori, of the old Italian school; and the other by Mr. West (not Benjamin), an artist of good ability, who pursued his profession during many years in Europe, came to the United States, passed some years in Boston, and died about ten years since.

In Allori's painting (a three quarters' length), Judith, with a large grisly head in one hand, and a drawn sword in the other,

is represented standing and looking towards the spectator; the maid a little in the rear, her head appearing just over the shoulder of Judith. The face of Judith, and also her figure, are very beautiful, and, with her gorgeous apparel, well fitted to attract and win the admiration of Holofernes.

In West's composition, Judith, in rich attire, with dishevelled hair and blood-dripping sword, and the half-concealed head of Holofernes, is seen rushing from beneath the half-raised curtains of one tent; the maid appearing through an opening in another tent, a watchful expectant of the murderous act. It will thus be seen that the moment selected by the two artists for representation, and the manner of treating the subject, are entirely different.

In Allori's composition all is quiet and motionless. The storm has ceased its fury, and all has settled to a calm. The moment of uncertainty has passed, and we see the result.

In West's, all is tempestuous. The thunder-cloud, it is true, had passed, but the peal rolls fearfully over our head, and we know not with certainty the extent of the destruction.

In the one the drama is still going on, and all is activity and movement; in the other the drama has closed, the curtain has dropped, and the actors stand before it only to receive the approval of the audience. Mr. West, therefore, in point of time, has done better than Allori; but, as a work of art, his production, although very creditable, does not of course compare with that of the old Italian master.

Subjects like these are not fit for the pencil; for a delicate female with a blood-dripping sword in one hand and a grisly head in the other presents nothing that is feminine, amiable, or agreeable, although in this case a remembrance of the Scripture record may throw around the event the halo of patriotism.

But if the artist should select the middle moment, the moment of uncertainty, for representation, so also is he required not to combine in the same composition events of two different periods, although it has been done by Raphael himself in a painting that has been called the greatest triumph in art, "The Transfiguration," uniting the transfiguration of Christ on Tabor

with the presentation of the maniac boy for cure, an event that did not take place until after Christ's descent from the mount.

The object Raphael had in view in thus doing was to represent the divine character of Christ, and at the same time to portray him as the reliever of human misery. He is thought to have been successful, but it is an offence against chronology and a precedent hardly to be imitated, although he has, in one view of the matter, connected the events and made them one by the uplifted hand of the Apostle in the centre of the lower group, who appears referring the father of the child, in an authoritative manner, for speedy and certain cure, to his Master on the mountain, whose altitude at once connects him with all that passes below.

ESSAY IV.

COMPOSITION.

COMPOSITION, or, as it is sometimes called, Disposition, the second of the constituent parts of art, is, like invention, a purely *mental* operation, for until the assistance of design, or drawing, is obtained, nothing can be expressed upon canvas.

We shall consider composition under two heads: first, as it operates by picturesque arrangements to please the eye, and, second, as it gives expression to the story by preserving a correspondence between the materials employed and the sentiment of the subject, the requirement and intention being in all cases to make every part of composition an echo to the sense. And first of the manner of so shaping and arranging the materials as to render the canvas agreeable without much reference to the subject, for the *first thing to be aimed at* in painting is to *make a picture*.

When discoursing on beauty, we took occasion to say that all the varieties of objects, as far as their contours or surfaces are concerned, emanate from a *straight line* and a *curve*, these being, either separate or combined, the boundaries of everything that has form, but that a difference in the proportionate arrangement of straight lines and curves entitled such form or object to be characterized as either *ugly* or *beautiful*.

It was further stated that lines running in one direction were acknowledged to be more beautiful than lines running in another direction; that parallel lines were not felt to be so beautiful as rectangular; that these possessed less inherent beauty than diagonal lines, and these less than the curved; that the double curve or *line of beauty* was more charming than the preceding, and the spiral or *line of grace* was more beautiful even than that.

These remarks had reference to the inherent beauty of lines alone, apart from form, but in their spirit they are equally applicable to objects of which such lines are the boundaries; and the truth of this is exhibited in the added beauty of a finished, well-proportioned column, as compared with that column when an unformed log of wood.

The early Egyptian statues had only the head finished, resting upon a square block, or, if the entire figure was accomplished, it was as upright and unvaried in its attitude; with its arms pinioned to the sides and its legs parallel in position, as a soldier at his post; Egyptian art hardly got beyond this, and it was little better with early Greek sculpture. In process of time, however, when Nature began to assert her claim to freedom, and her arms were unpinioned and her legs unfettered, and, to ease her position, this one a little advanced and that one a little withdrawn, the head slightly averted and a little reclined, and the arms left to choose their place, the plastic and hitherto formless marble assumed the shape and imitated the actions of its creator man, and that so much more gracefully and naturally as now to be imitated by its creator in return. What in the infancy of art was but an awkward lump of inert matter is now in form a human being, and shows us, in contrast with its early condition, how a change in the direction of a few lines will impart to form a power to charm the eye through the medium of the picturesque, though it may but imperfectly impress the understanding and the heart; and it exemplifies the difference between a form that is composed and one that is not, or, in other words, the meaning in art of the term "composition."

These remarks are made, it is true, in reference to a single object, but they equally apply to every object in a picture, separate or combined, a single figure or a group.

And now, perhaps, it may be asked, whence proceeds this power to charm? It is furnished by Shakespeare when, speaking of Cleopatra's power over Antony, he says, —

"Nor custom stale her infinite *variety*."

It is the charming power of *variety* which directs that, in a com-

position of any magnitude, there should be brought together persons of different ages, sexes, conditions, and complexions, and, if the actors are many, that they shall be separated into groups, not so numerous as to confuse, nor so separated that the eye in passing from one to the other cannot comprehend the whole at once, nor so resembling each other in form and size as to appear the result of art rather than of nature and accident.

This variety, however, the chief element of beauty in composition, must be restricted, for, when carried to excess, it is as pernicious as too great simplicity. As the one leads to intricacy, and consequently perplexes and fatigues the eye ; so the other leads to monotony and fails to excite it, which is equally bad. There must be *variety* in every composition to constitute it a *picture* and to *excite* attention, and there must be simplicity for repose. What the proportionate combination of variety and simplicity in the attitudes, in the grouping, in the forms and quantities of the lights and darks, and likewise in the tones and kind of colors shall be, is a question that leads us next to a consideration of the second part of composition, namely, that which regards giving expression to the story by preserving a correspondence between the materials employed and the sentiment of the subject,—for every representation that has sentiment attached to it requires a treatment peculiarly its own in every constituent part of the art ; all must be an echo to the sense, each requiring to be played as it were on a different key, as the subject of it is exciting or quiet, gay or grave, intellectual or the opposite. For the simplest exemplification of these requisites of correct composition, we have renewedly to refer to the ancient Greek sculptures, in which a correspondence between the disposition of the figure and the sentiment of the subject will always be found,—the forms of virtue and of wisdom being less varied than those of pleasure, Minerva's position being perpendicular, and her drapery descending in long uninterrupted lines, while a thousand amorous curves embrace the limbs of Flora and Venus,—the plain, the simple, the dignified, and the intellectual being the sentiment of the one ; the light, the gay, and the sensual the sentiment of the other. In paint-

ing, doubtless, this same idea was recognized and acted upon, for it is both proper and natural, and no law of nature escaped the observation of the ancient Greeks.

There are, we all know, established principles of expression in the nature of man by which, unconscious of their influence, his actions are controlled, both when alone and when in connection with others, according to the circumstances which surround him and engage his attention.

When men act under circumstances of a tranquil nature, or as observant of a fact which does not excite to warm emotions, but rather produces serious and solemn sensations, we behold the sentiment appertaining to the scene display itself in the parallelisms of their positions and the simple and slight motion of their limbs ; but if the circumstances under which they act are of a more animated character, and produce mirthful or joyous sensations, we see the sentiment appertaining to the scene display itself in the more varied position of their bodies, a quicker motion of their limbs ; and if the sentiment which animates them be of a very exciting and passionate character, the movements become more quick and the forms more angularized, — the form and movements of the body thus seeming to mould it to the form or nature of the inward emotion.

It was in obedience to this principle that Raphael acted, when in his cartoon of "The Delivery of the Keys to St. Peter," he employed, as did the sculptor of "Minerva," the influence of *simple* forms to express and produce solemnity, the sentiment of the characters introduced, and the natural effects of that scene ; and the same too in the "Ananias," among the figures distributing and receiving alms, whilst, in obedience to this rule, he has resorted to the adverse system of angular forms and abrupt contrasts to portray distress and convulsion in the dying man, and astonishment and dismay in the figures that immediately surround him.

This, it would seem, must have been the ruling principle in the painting of the Madonnas, with the exception of three very prominent examples, — one by Rubens at Antwerp, another by Paul Veronese at Venice, and a third by Sir Joshua Reynolds some-

where in England,—in which, by the employment of those varied and flowing lines so becoming gay subjects, and so characteristic of joyous and animating sensations, the artists have destroyed the sentiment, the true basis of such paintings, and deprived them of the solemnity becoming such a subject, and consequently they do not raise in the spectator that feeling of spiritual repose which naturally results from the simpler arrangement of Raphael, Da Vinci, and Correggio.

In “The Transfiguration” Raphael is thought to have lost sight of the principle in the great excitement and contrast among the group of the disciples, although it adds grandeur and simplicity to the upper part ; and the same objection has been urged against the violent contrasts of the Apostles’ attitudes in “The Last Supper,” by Da Vinci, although they serve as a foil to the dignified attitude of the Saviour and the graceful position of the beloved John.

The same criticism has been applied to “The Evangelists” by Domenichino, whose angular forms appear the more exceptionable when compared with the simpler combinations of Michael Angelo, upon which the mind undisturbedly rests until the sentiment and impression intended is perfected ; while in the contemplation of the former it finds no repose, and consequently derives no satisfactory and sympathetic emotion.

The works of no artist oftener exhibit a correspondence between the composition and the sentiment of the subject than those of Raphael, and this is nowhere more strikingly exemplified than in the two lost cartoons, “The Resurrection” and “The Ascension.” The tapestries worked after them, however, are still in existence, and are the property of the Romish government, although they never appear among the engravings of what are known as “The Cartoons.” We have referred to them here to introduce the powerful description of them by Fuseli, and because, when set in opposition to each other, they illustrate our subject, and show most distinctly the discriminating power of Raphael in their contrasted composition ; that of “The Resurrection” deriving its interest and its power from its *convulsive rapidity*, and “The Ascension” *from its calmness of motion*.

“In ‘The Resurrection,’ the Hero, like a ball of fire, shoots up from the busting cerements and scatters astonishment and dismay. What apprehension dared not suspect, what fancy could not dream of, no eye had ever beheld, and no tongue ever uttered, now blazes before us. The passions dart in rays resistless from the centre, — fear, terror, conviction, wrestle with dignity and courage in the centurion, convulse brutality, overwhelm violence, enervate resistance, absorb incredulity in the guard. The whole is tempestuous.”

But “The Ascension,” how different! “No longer with the rapidity of a conqueror, but with the calm serenity of triumphant power, the Hero is borne up in splendor, and gradually vanishes from those who, by repeated visions, had been taught to expect whatever was amazing. Silent and composed, with eyes more rapt in adoration than in wonder, they follow the glorious emanation, till, addressed by the white-robed messengers of their departed King, they relapse to the feelings of men.”

We trust that we are not misunderstood in regard to this part of our theme, — the maintaining a correspondence between the composition and the sentiment of the subject. It is a requirement the importance of which cannot be overrated. There must be, as before stated, in every representation a certain variety to produce the picturesque, and through that, in the first place, to awaken attention. What shall be the degree of it beyond this is what we have been endeavoring to demonstrate, and from the whole series of our observations results this general rule, namely, that grave, quiet, and solemn scenes require less of the varied than those which are joyous, mirthful, gay, or animated, and these last admit of fewer contrasts than those which are passionate, violent, and exciting, — the sentiment always dictating and regulating the arrangements. Where this is the governing principle of the composition it will always have the desired and full effect. Where it is neglected, it may at first sight please the eye by its picturesqueness, but it will fail to satisfy the mind and adequately impress the heart.

A remarkable instance of the total abandonment of the principle now under consideration is presented to us in that cele-

brated painting by Paul Veronese, called "The Marriage at Cana," now the property of the French government. The composition is a very large one, and how truly it justifies its title you will the better determine, when, to represent the humble nuptials of Cana, you see what? — "at a table in an open courtyard in Venice, about one hundred and sixty individuals of all nations and of the highest rank in society, the grand seignior, the Emperor of France, Venetian princes and princesses, dukes and duchesses, lords and ladies, painters, poets, and musicians, and at the remotest part of the table, hardly visible, Christ, his mother, and a few of his disciples." It is true that by searching you may find them out, but they are the last thing to be discovered amid the grandeur of display and the ornamentations of the feast.

Now the artist may name the painting what he pleases, and the ignorant and simple beholder may believe it, but if there be any truth in what was stated under the head of Invention, namely, that the true test of a well-composed picture is its making the same impression on the mind of the spectator that is made by the written description on the mind of the reader, then this otherwise amazing production is a prodigious failure, and its name or title an insult to the common understanding; and it fails simply from the neglect of that principle of composition which gives so much point and effect to the two paintings just described, "The Resurrection" and "The Ascension." Had Raphael or Da Vinci attempted a representation of this scene, they would have addressed themselves to the heart and mind as well as to the eye, and their medium of reaching them would have been the miracle, and the expression of the emotions that would naturally have been awakened by the first supernatural evidence the Saviour had exhibited in support of the true nature of his mission. Christ would have been the most prominent personage in the composition, and the miracle would have been known in some other way than by a servant's holding up the red skirt of his garment to show that the water he was pouring from one vessel into another was of that color.

What Paul Veronese aimed at in this composition was splen-

dor of effect, and to that end all propriety must be sacrificed. Raphael, or Da Vinci, or any true artist, would have sought it in another direction, would have derived it rather from the glory that encircled the head of the Saviour, certainly not caught it, as the Venetian did, from the gilded trappings on the dresses of his nobles.

ESSAY V.

DESIGN, OR DRAWING.

DESIGN, or outline, is undoubtedly the foundation of the art of painting, for without contours it is impossible to obtain the true images of things or actions, just proportions, variety of form, energies, expression, animation, or sentiment.

Color, apart from outline, is only an unmeaning glare. Design, however, is perfectly intelligible by itself, and a simple outline may convey ideas of size, form, distance, perspective, and give the impression of rest or action, elegance or grandeur, apathy or feeling. Indeed, so omnipotent is design, that, with slight assistance from the imagination, unconsciously bestowed, it can complete a picture.

Although design includes the drawing of the outlines of every object in a picture, we shall consider it only in its relation to the human figure, and under two distinct heads, one of which we shall call *correct* and the other *appropriate* design, — meaning by the first the drawing of the human figure with *anatomical exactness*, and by the second, the drawing of the figure whenever it is introduced into a picture in its true *physiognomic character*; and to this last, or *appropriate design*, we shall first direct our attention.

Those who are acquainted with the practical part of the art need not be told that when once a painter has conceived his subject, that is, formed in his mind an idea of a picture (which mental effort is called *invention*, the first of the component parts of the art), he generally makes a sketch of it, either in pencil or in colors, always small and imperfect. He then takes a canvas of the size he intends to make his painting, and, having assigned to each object its relative situation, attitude, etc. (called *composi-*

tion, the second of the component parts of the art), he next, with a pencil or crayon, draws the outline of each object from a model ; if a human figure, he designs or draws it from life, or from a figure prepared for that purpose. When the picture is a long time in being done, the drapery is transferred to what is called a *lay-figure* (a figure constructed of wood and cloth, and capable of being adjusted to any attitude), and from that it is completed.

This is the usual manner of most artists. . If the subject in hand be a portrait, the model is copied very closely, not however to the extent required of his painter by Cromwell, "with all the warts, pimples, freckles, excrescences, and other incidental peculiarities," which make no part of the permanent characteristic form of the individual ; but such portions only are delineated as constitute his permanent organization, and from which he is known, not only when near, but likewise at a distance.

If the subject on which the artist is engaged is an *historical* delineation, and the model be the real actor in the scene, as in the painting of "The Death of Chatham," to the above extent the painter is true to nature ; but if the model is not the real actor, it serves the artist only for the anatomy, the *particular light and shade*, and a hint, perhaps, at the color and expression. In no instance is the model for any of the figures in an historical delineation (save where it is the real actor in the scene) to be copied, although such was almost always the case with the Venetian, Dutch, and Flemish masters, with whom an *historical painting* is generally a portrait of themselves. Whether the scene is laid in Holland or Palestine ; whether they portray a merry-making, a beer-shop, a pathetic incident in the life of the Saviour, or some other event from the Sacred Record, the actors, with few exceptions, are their own countrymen, undisguised even by appropriate costume.

Now, this is all wrong ; and as the practice likewise characterizes modern art, and many exemplifications of it are found everywhere, passing unnoticed, notwithstanding the enormous incorrectness of the thing, we shall devote to an examination, exposure, and condemnation of the practice more space than we usually devote to a single topic.

There is a painting by Teniers called "The Rich Man and Lazarus," the materials of which are a somewhat richly clad gentleman and his wife at dinner, attended by one white and one black servant, and these, as is the case in almost all Flemish pictures, are accompanied by a little Charles-the-First spaniel. In the door-way is a miserable-looking old fellow, hooted and pelted by some boys, whom an old woman, with an uplifted broomstick, is endeavoring to drive away, while a hungry-looking dog is tenderly licking the sores, disgustingly displayed (after the fashion of the naturalistic school) on the naked limbs of the decrepit beggar.

Now this painting, like all by that master, was doubtless charming to the eye for its truth to nature, but it is not true to history ; for it is nothing more than just such a scene as might be witnessed, we suppose, any day, in the country of the artist, — for not only are all the actors, except the African, Dutch in form and feature, but they are also clad in the costume of the country. The room and furniture are of that character, and, not to miss the locality, a landscape representing a scene in Holland is hanging on the walls. This therefore, we conclude, is neither a probable representation of an historic fact, nor does it illustrate *appropriate design*.

In the National Gallery of England is a painting by Rembrandt, called "Christ Scourged," and it doubtless is enchanting to the eye, for it is by the creator of that magic combination of color with *chiaro-oscuro* which was never before, and surely never since attained ; but the interest in it is almost annihilated when we see represented as actors in the scene, not the ancient reviling, disbelieving Jew, but the tender and converted Dutchman. Well, it is a downright libel upon his countrymen, and the painter has redeemed himself a little only by making these same Dutchmen the first humble worshippers at the manger in Bethlehem, but with as little *appropriateness of design*, for these Dutchmen were not the star-led shepherds of the Eastern plains.

This same locality, likewise, obtained with Rubens, who generally took his figures from the people about him, as did most of the Lombard and Venetian schools ; but the latter, says Fuseli,

were not so gross in this respect as Rubens, for they introduced Venetian gentlemen into their pictures, but he the boors of his own district, and called them patriarchs and prophets.

There are two well-known paintings of "The Finding of Moses": the one by Paul Veronese, who always introduced — and in a very elegant way — his own countrymen into his pictures; and the other by Poussin, a student of the antique, who ran into the other extreme of over-idealizing.

In the first the different personages are all Italians, in the second they are all Greeks. Now, although those by Poussin are well proportioned and anatomically perfect, and thus furnish an example of correct design, yet they are not appropriately drawn any more than those by Veronese; for if the latter has erred by the introduction of commonplace Italian into his painting, instead of the Egyptian, the former has equally erred by the introduction of Grecian form and feature; and however appropriate such figures might be in his classic and mythological delineations, or in a dramatic display of passion and sentiment (that like "The Burning of the Borgo," or any other representation of a nocturnal conflagration, requires no locality), they are out of place in an historic Egyptian one.

These pictures may truly represent the finding of a child in some bulrushes, but not of the child Moses as recorded in the Scriptures.

But this inappropriateness of design, this introduction of portraiture where, under the circumstances of the case, the figures should be in a degree ideal, — as we shall presently demonstrate, — is not confined to the old masters.

There was exhibited in England in 1829, and in this country some years subsequent, a painting by Haydon, the English artist, called "The Entering of Christ into Jerusalem," among the figures in which composition were Voltaire, Hume, and other reported infidels, but introduced with little propriety in the representation of an event that occurred nearly two thousand years before they were born.

It may have been that Haydon intended it as an allegoric delineation of the progress of Christianity in spite of infidel opposi-

tion. If so, the conceit was not a bad one, although it marred the unity of the design. The mistake was in calling it "The Entering of Christ into Jerusalem," and exhibiting it as such, — although there were wonderful parts about it, as about all the paintings already described, that make them worth seeing as works of art.

There was another painting, of still greater celebrity, exhibited in the United States still later, — "Eating the Forbidden Fruit," by Dubeuf, — the Adam in which any one acquainted with national physiognomy would at once pronounce a Frenchman, and the Eve an Italian, even if he had not been told that she was a good copy from a Venus by Titian, whose female figures were seldom anything more than the fair, rich, melting beauties of his own luxurious city; and yet that painting was vastly admired for portraying, with great probability of truth, the misdoings of our first parents, — with how much justice those can tell who believe that the father of mankind was not a native of France, nor the mother of our race a Venetian flirt.

Even West, with all his *correctness of drawing*, was accustomed to introduce among the personages in his Scriptural delineations his own daughters, and the old Jews he picked up in the streets of London, unchanged in everything but costume, — the least important, perhaps, of all adaptations.

Nor is it in painting alone that we find this offence against propriety. The once celebrated group, by the Scotch sculptor Tom, of "Tam O'Shanter," and that of "Uncle Toby and the Widow Wadman," at the time of their first exhibition, founded a part of their claim to the public attention on the declared facts that almost every one of the figures in those compositions or groups were portraits of individuals living at the time they were executed either in New York City or the highlands of Scotland; and how much the former resembled the personages of Burns, or the bright-eyed lady of New York the widow with "something in my eye, Uncle Toby," probably could be well answered by the sculptors, if they knew anything about it.

Sir Joshua Reynolds says that John de Bologna, the celebrated sculptor, after he had finished the well-known group of

young men holding in their arms some young women, got his friends together to know what name he should give it ; and in a true democratic manner it was decided, by something of a majority, to name it "The Rape of the Sabine Women" ; and this is the celebrated group which now stands in front of a palace in Florence, and is so much admired for its historical truthfulness by those who do not know that they are all transcripts of members of the artist's family, — a fact which, when known, is fatal to that supposition or belief.

There can be no doubt at all that the foregoing subjects of our criticism may be very valuable as works of art, as exhibitions of passion and sentiment, as dramatic representations of feelings and emotions that are universal, and may be as well imaged forth in the personages of one age as another ; that which is especially objected to is their deficiency as representations of "historical facts," their pretending to portray something which they do not delineate.

Now an artist is to be in some degree judged by his declared intentions ; and, thus judged, the foregoing productions do not meet one of the least considered, but yet one of the most important, demands of art.

We might have multiplied illustrations to the same effect to an indefinite extent ; for it is undeniable that very many of the productions both of the pencil and the chisel are, historically considered, downright impositions, — in one important aspect of the matter, falsehoods ; and if the several personages in such compositions could speak, they would confirm the statement. "I am not a Jew, but a Dutchman," would be the declaration of one ; "not an Asiatic, but a Frenchman," the response of another ; "not an Egyptian, but a Greek," the reply of a third ; "not Cleopatra, but Miss West" ; "not Desdemona, but Miss Roe" ; not Portia, but Miss Doe" ; "not Othello, but Jim Crow" ; "not Shylock, but an old London clothesman," and so on. These, and a thousand similar ones, would be the responses of the much misrepresented canvas. But such compositions are to be treated like pirates who sail under false colors, — subjected to the right of search, and condemned without mercy.

In condemning the guilty, however, let us not do injustice to the innocent, for if there be numberless instances of inappropriateness of design, there are also many that are not open to this objection. The truth is sometimes told in historical delineations, even where the actors in the scene do not serve for the model; and its full meaning and power was shown by Mr. Allston one day, when, being asked if the well-known Jews' heads painted by him and belonging to the Boston Athenæum were copied from life to be introduced into his much misunderstood and still unfinished painting of "Belshazzar's Feast," "O no," was his reply, — "O no. Those are portraits of Polish Jews, and not the Jews of the Babylonish period. They must first be idealized, made more to resemble the Hebrews of Asiatic origin." The picture of them, slight as the required variation may have been, existed in his own mind, but it had been drawn there after a minute examination of their physiognomic character. The original heads were regarded as starting-points, as models to be submitted to the required modifications.

The original of the Madonna called "La Jardinière," by Raphael, was a gardening girl near Rome, and several of his his Madonnas were painted from his favorite Fornarina; but they were not transcripts, copies, the model in its exact shape transferred to the canvas, as was the custom with the Dutch and Venetians, but *imitations* of the model, or, in other words, its *idealism*.

Had Raphael, however, simply copied the Fornarina or the gardening girl, and called her the mother of Christ, we, not knowing the circumstance, might have admired the painting as a probable representation of the Virgin Mother, yet the imposition would have been no less real.

But it may be said, that, whether it be an exact copy or portrait of the model or in some measure the product of the painter's imagination, in either case it may not at all resemble the mother of Christ; for how, it may be asked, could Raphael or any other artist form a right conception of her personal appearance?

The answer is not difficult, and in its spirit applies to all

historical delineations the actors in which cannot be procured for the model. The painter's object was to portray a *probable* resemblance of the Virgin Mother, — as of Da Vinci, in "The Last Supper," a probable delineation of the sacramental feast. It became Raphael, therefore, to present us with a figure whose form and face should exhibit at least a Jewish, not an Italian or a Greek mother, and whose expression should indicate not only the maternal graces and affections common to the race, but also sentiments peculiarly becoming to the mother of Christ.

How far he has been successful in accomplishing all this is another question ; at any rate, we should expect to find these qualifications or believe that they were exhibited in an ideal, rather than in a living person, and that an Italian ; a supposition is certainly entitled to more confidence than an acknowledged falsehood.

The head of the mother in the "Madonna della Seggiola" (the Madonna of the Chair), is not Jewish in its physiognomy, and is, as far as that goes, the most objectionable of any of Raphael's paintings of her. It very much resembles that of the Venus de Medici. It certainly is Greek in its structure.

There can be no doubt that an exact representation of Joseph and his family would be the most truly historic delineation, and so also an exact transcript of "The Last Supper" or any other recorded subject ; and, of the many productions pretending to portray historical events, those must be the most correct and interesting that approach nearest the reality. It would seem to demand no argument to support this position. It is requiring no more of the painter of history than of the writer of it, which surely is not unreasonable.

But perhaps it will be said that the mass of historical paintings are intended only to present the sentiment of the scene, and not to be an actual transcript of all the circumstances that combine to make the real fact ; the object being simply to adequately impress the imagination, as in any representation of the crucifixion, or the nativity, or the Madonna, and that so far they are sufficient and historically true.

Well, granting for the moment that this is the only aim of

the painter, would not the sentiment be better exhibited and the imagination more adequately impressed by a *transcript of the reality*, or a *probable* delineation of it, than where the representation carries internal evidence of something being substituted entirely different? Certainly. Therefore, acknowledged portraiture, except of the original actors, is out of place, and not admissible in the endeavor to portray only the sentiment of an historic subject, because it is fatal to the imagination, — that is, it destroys the air of probability, and consequently the impression intended to be made upon the imagination.

It is with historical delineations, the actors in which have not been the painter's models, as with the drama. So long as the actor identifies himself with the character he personates, — that is, so long as we are possessed with the idea that it is Lear, or Hamlet, or Desdemona, or Ophelia that is before us, and not Garrick, or Cook, or Siddons, or Kemble, or Booth, — so long do we feel the full force of the sentiments they utter; but just so far as the actors themselves are visible, just so much less forcible is the impression made upon the imagination; and it is the power thus to impress an audience that constitutes genius, and has made the renown and glory of the great personators of the drama.

There is a greater difficulty in painting than in the drama in producing a full impression, — that the former is deprived of the medium of language, the appeal being made to the mind only through the eye. In dramatic exhibitions there is another medium, the ear.

We have been thus particular on this part of our subject because of its importance to a clear comprehension of the intent and power of the art, and to guard the uninitiated from imposition, quackery, and pretence. The rule to be deduced from the whole is this: if the painting claim to be a pure historic delineation, and the actors in the scene be of a particular nation or cast, or be characterized by particular physiognomy, figure, color, or any other permanent peculiarity, whether it is the reality or only the sentiment of the scene that is to be delineated, they must be so represented and with all the circum-

stances that unequivocally distinguish that event from every other ; only when these requisites are complied with can it be called an historical picture and the drawing appropriate.

If it be a dramatic exhibition of passion, feeling, character, that is universal and requires no local delineation, as "The Burning of the Borgo," call it a dramatic painting ; if an ideal abstraction of mind, as the epic series of Michael Angelo, so let it be designated, and thus call things by their right names. Do not let us paint a portrait of Shakespeare and name it Sophocles or Euripides, or a Dutch family and call it the rich man and Lazarus, or a feast in Venice and call it the humble nuptials at Cana. If we cannot procure the original materials for the models of the different objects in our compositions, let us approach as near as possible to the reality by imagining them, and not substitute something that we know to be entirely different, and thus be guilty of a fraud and a falsehood.

A few words now of *correct design*, by which, as stated in the commencement of this essay, is meant "the drawing of the human figure with anatomical exactness," and in the adaptation of it to express appropriate action and gesture.

The drawing of the human figure with anatomical exactness and just proportions, and the adaptation of it to express appropriate actions and gestures, has been well called one of the greatest difficulties of the art, and imperfect design one of the greatest defects of modern draughtsmen ; nor is there any promise of an abatement of the defect, as artists of the present day are not willing to encounter the labor of years that alone enabled such men as Michael Angelo, Raphael, and others to accomplish with facility that which but few can now do at all. Too many, it is supposed, are willing to perform that by the camera which the best of the old masters could do as well or better by the hand. When that instrument is the servant of the art, it may be made to render valuable assistance ; but if it is to be a substitute for brains and energy, the effect eventually must be to degrade the professor and destroy the art.

There was but small advance made in this branch of study until near the commencement of the fourteenth century, when

the true style of drawing, attached to essential form, proportionate characteristic discrimination, and expressive propriety, was begun by Masaccio and his contemporaries, and finally completed by Da Vinci, Michael Angelo, and Raphael. The Carracci and others simply continued it.

Although Michael Angelo did not always adapt the character to the subject, yet, for the characters he has chosen, his figures as to the drawing are generally allowed to be executed with more spirit, truth, and science than anything that has appeared since the resurrection of art. The outlines of the muscles in many of his figures are by some thought to be unnaturally exaggerated. But it should be remembered that he did not intend, nor did the epic character of his subject require him, in his delineations, to be limited by the boundaries of ordinary existences. His figures are very much expanded, it is true, yet they are not huge like the elephant, but grand and majestic like the lion and the tiger.

Da Vinci's style of drawing is not so great as that of Michael Angelo ; yet it exhibits great truth, energy, and expression. It is, however, much exaggerated at times, as in "The Last Supper," some of the figures approaching, but never reaching, caricature.

Although Raphael was not *always* great, like Michael Angelo, yet he was frequently so, and always excellent. In *design*, his characteristic quality was the *expressive*. The figure of the female carrying water in the "Incendio del Borgo" has been considered wonderful for the expressive energy of the action, and his best-drawn naked figure the young man hanging from the wall in the same fresco, and the Prudence—in the Jurisprudence—the most beautiful and correctly drawn of his female figures. For divine expression, that which looks beyond the present to the future, nothing has ever surpassed that which characterizes the Angel Raphael, an engraving of which makes one of the illustrations of this volume.

Correggio's design has not been much criticised ; there is certainly great purity and beauty in most of his female characters, and in these and every other form a style peculiarly his own, and always refined and attractive.

Titian has the reputation of not being a good draughtsman, — at least, that was the reported opinion of Michael Angelo, and he may have thought so, comparing him with his own grand style in the Sistine Chapel. Perfection in this branch of the art, correct design, is oftener found in sculpture than in painting. It is to painting that we are to look for the most *expressive* representations, but to sculpture — the ancient Greek — for the most correct and beautiful delineation, of the human form.

They are the *classics* in art, as the Greek and Latin writers are in letters; and as a pure and correct taste in writing is best acquired by the study of the one, so a knowledge of correct design most certainly results from the study of the other. They are, therefore, in all academies of design, made the basis of artistic education.

The ancient sculptures are better, on many accounts, than ordinary living models, for we there behold nature unadulterated by human institutions and undisguised by fashion.

It is to the influence of these marbles, together with an intense study of practical anatomy, that we are to trace the superiority of Michael Angelo's and Raphael's designs. The Greeks in this were their masters.

But although the ancient marbles, like the ancient writers, are to be studied for *style*, they are not, any more than the latter, to be *copied*, as they were by Poussin, in "The Finding of Moses," and by the once celebrated David (the head of the French school under the Empire) and his followers in almost all of their productions, — there being, however, this vast difference to be noted between Poussin's adoptions and theirs, namely, that Poussin has given to his Grecian forms the expressions and attitudes of nature. David and his followers have ingrafted on them French peculiarities and grimaces.

As previously stated, the old Venetian, Dutch, and Flemish masters totally neglected to avail themselves of the study of the ancient sculptures to correct imperfect nature, but copied the men and women of their country as they found them; and they, like Poussin, differed from the later French artists, in that they gave to their figures natural expressions and attitudes.

Now neither the Venetians, the Dutch, the Flemings, Poussin, nor David and his followers were right. Poussin was in all save his mythological delineations *too ideal*, the others *not enough so*; the true course lay between the *ideality* of the one and the *actuality* of the other, and it was understood by Raphael, when he invested "The Gardening Girl" and "The Fornarina" with so much divine beauty, and also by Allston, when he embodied that most charming of all his delineations, "The Beatrice" of Dante, and gave a visible form to his sublime conception of "The Prophet Jeremiah."



TITIAN'S MODEL FOR LIGHT AND SHADE.

ESSAY VI.

CHIARO-OSCURO.

CHIARO-OSCURO is the technic term employed to designate the mysterious effects of light and dark in a picture. In the order of enumeration it is the fourth of the constituent parts of the art, and the second of its mechanical processes.

If design, or drawing, is the giver of *form*, chiaro-oscuro is the creator of *space* and *body*. By it entire figures are detached from the background, and made to recede and advance according to their several situations and distances ; nor only so, but by a certain required arrangement and proportioning of the lights and darks, the artist in this, as in composition and color, is enabled to give the most pleasing effect to the eye, assist the sentiment, and impress the imagination.

These are some of the offices of light and dark, or chiaro-oscuro, which we shall presently explain and illustrate ; but as a fitting introduction and key to the philosophy of chiaro-oscuro it becomes necessary to say a few words of the varied influences of light and darkness in the natural world.

In general terms, it is characteristic of light to exhilarate and of darkness to depress.

There is a pensiveness comes over most of us with the shades of evening, that deepens into melancholy

“ When Night, like to a widow in her weeds,
Among the glimmering tapers silent sits ” ;

but a buoyancy of spirits, a fulness of the heart, comes with the light of the morning. In the one case it is analogous to that feeling of desolation and despair we all experience

“ When the sear and yellow leaf
Comes down in autumn ” ;

in the other, to that emotion of hope and renewed life that brightens the face of universal nature

“ When Spring, in all her maiden pride,
Comes forth to be the Summer's bride.”

Nor is it without reason that we are thus affected by these natural phenomena ; for while all that is gladsome and joyous in nature is intimately associated with light, all that is grave, impressive, awful, mysterious, dreadful, and sublime is as intimately associated with darkness. Young in his *Night Thoughts* impressively calls it “ the felt presence of the Deity.”

Of the capability of shadow to impart a greater degree of horror to any subject of terror the poet has ever been conscious, as when “ the sweet singer of Israel ” with inexpressible sublimity speaks of his final departure as a journey “ through the valley of the shadow of death,” and again when, in portraying the awful majesty of Jehovah, he is represented as shrouded in clouds and darkness, as having his way in the whirlwind, and dwelling in thick darkness.

It would be easy to multiply illustrations to the same effect from both sacred and profane writings, for nowhere so often as in “ the dark valley ” has poetry gathered its beautiful, though sometimes deadly flowers ; and we might say as much of the influences of light, but as they are of a character directly opposite to that of darkness, they in a great measure explain themselves.

It is true that the foregoing observations have an especial reference to the exhibitions of light and darkness with their attendant influences in the natural world, yet they are equally applicable to and perfectly explain all the varied effects and mysterious influences of light and shadow in pictorial representations ; for it is but a picture that the mind contemplates in both instances, and in both equally made out by lights and shades and colors, — in the one case reflected directly from the natural object on the retina of the beholder ; in the other, first on the retina of the artist, thence transferred to the canvas, and again in the last remove reflected on the retina of the spectator, the artist's eye and the canvas simply acting the part of a mirror.

Whence the mind gets to be impressed with the ideas of form, nearness, distance, and space in the natural world is another question. By many they are supposed to be intuitive. It is not so, however ; they are the conclusions of experience. To a child, as to a man who was born blind and has recovered his sight, everything at first appears to be very near, and, like a picture painted on a window-pane, equally distant. As he grows older, however, he finds that some objects and parts of objects are in reality behind or beyond others. This he discovers himself, either by actual observation or measurement of some kind or by the observation and report of others. He further observes that near objects have different appearances from those that by experience he has found to be remote ; that the first have strong outlines, much detail, and decided shades and colors ; that these diminish in strength, as the objects themselves in apparent size, in proportion as they recede or are distant from the eye, always converging to the point of sight. Having observed all these local phenomena, they soon get to be considered as so many marks or types set upon objects, and, being remembered, are referred to on future occasions ; so that when he sees other objects presenting similar phenomena, he considers them to be occupying similar places, and to be equally near or distant, and consequently to exist in space. This is the manner in which we get to be impressed with the ideas of nearness, distance, and space in the natural world. In view, therefore, of what has been said in regard to all objects, whether in nature or art, being presented to the mind through the medium of lights and shadows, or light and dark colors, as they are painted on the retina, it follows that, to have the like impressions of nearness, distance, and space result from the pictorial representation, the artist has only to imitate the appearances, marks, or types of the several objects in nature.

We have been thus particular upon this part of our subject because of the wonder and surprise on the part of many persons that painting should affect us as do objects and phenomena in nature. The view thus taken is an important one, however

trite it may appear, because it shows that the same laws regulate both.

Our process thus far has reference, chiefly, if not entirely, to the *particular light and dark or shade* upon a picture, by which we have obtained truth of representation. A few words now of the *general light and shadow* which spread in *masses* over many combined objects in a composition, as in sunlight or candle-light, where large single forms or groups of objects intervene to shut out the light and cast shadow on other objects. Few persons are aware how much the beauty and effect of a painting or an engraving depend on the *general light and dark*. We say the *general light and dark* in contradistinction to the *particular light and shadow* by which the several objects are rounded to the eye and relieved from the canvas, as may be seen illustrated by the drawing of a "Bunch of Grapes" made in a cloudy day, compared with a drawing of the same, on the same page, made when the sunlight fell brightly on one side of it, leaving the other parts in deep shadow.

In each case each particular grape is rounded to the sight by its own particular light and shadow. But a general light and shade, the one on one portion of the grapes and the other on another portion, divide the entire surface of the bunch into two great masses of light and dark, and this massing gives what in technic language is called *breadth*, — one of the highest qualities of the art, and a principal element of the *picturesque*.

There is a painting by Rembrandt in the National Gallery, in England, an engraving from which forms an illustration of this volume, "The Woman accused in the Synagogue," which surprisingly illustrates the value of this principle in giving effect and breadth; this is more apparent when compared with the arrangement of the lights and darks in some of "The Cartoons," and particularly those of "Paul preaching" and "The School of Athens," in which there is a want of expansiveness or breadth, resulting from the absence of a general light and shadow.

Breadth of general light and shadow in a picture is of so great value that it not only unites and displays the beauties of *design*,

composition, and *color* to the greatest advantage, but can disguise their defects and render pleasing works deficient in almost every other good quality of art.

What was it that once gave such charm to Martin's designs of "Belshazzar's Feast," "The Departure of the Israelites from Egypt," "The Opening of the Sixth Seal," "Pandemonium," and "Satan addressing his Legions"? There was no correctness in the drawing, no truth in the perspective, no beauty in the coloring of the paintings or drawings from which these impressive engravings were taken, — in short, little excellence, save a tasteful and feeling arrangement of the chiaro-oscuro, and especially of the general light and shadow. In the "Pandemonium" the archangel is scarcely visible amid the mysterious darkness and endless colonnades of his infernal palace. Engravings from these and other designs by Martin, and also by Danby, an imitator of him, at the time of their appearance, some twenty years since, were, notwithstanding their many deficiencies in almost every other respect, among the most popular works that ever appeared in that department of art.

But for a beautiful effect arising from a judicious arrangement of the *general* lights and darks, how many of the deservedly esteemed productions of the Dutch and Flemish schools would be thrown aside as intolerably disgusting! It matters not what the subject be; if the general light and shadow is tastefully arranged, it becomes an agreeable object of contemplation, and produces that impression which entitles it to the name of a picture. Nay, more; in order to produce the *picturesque*, it is not necessary that there should be any subject, mere blotches of light and dark accidentally thrown together being found to produce ideas affecting to the mind, imagination supplying the forms. So charming and powerful is this quality of *breadth* in chiaro-oscuro.

But although black and white alone are thus effective, chiaro-oscuro is more beautiful still when united with and *assisted* by *light* and *dark colors*.

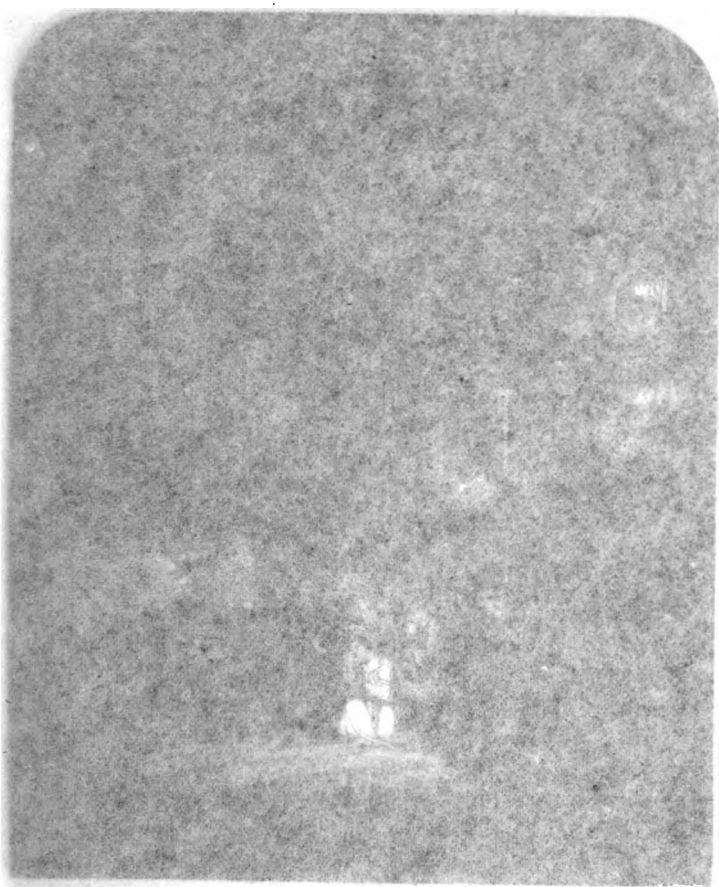
Pictures possessing breadth of the general *light* and *dark* or *shade* are not only very effective, but they likewise give great re-

pose to the eye ; whereas, where the lights and darks are in small portions and much divided, the eye is disturbed and the mind rendered uneasy, especially if one is anxious to understand every object in a composition, as it is painful to the ear if we are anxious to hear what is said in company when many are talking at the same time. Hence the reason why Gothic architecture, when closely viewed, is less pleasing than Grecian, and why such buildings as Westminster Abbey always appear more beautiful when the spectator is far enough removed from them to bring the detail into masses, so as to give what is termed the general effect. Hence, too, the reason why portraits make a more pleasing picture when but few objects are introduced into the composition than when the person is covered with frills and ruffles, and the background stuffed like a "curiosity shop." Such an arrangement cuts up the lights and darks and destroys the *breadth*.

We know it may be asked if it is not enough that the artist copy the light and shade under which objects are viewed at the moment of imitation ; and we answer *no*, unless Nature presents herself under favorable circumstances, which is not always the case, and when she does not, the artist must correct her deficiencies, — for in this, as in every other part of the art, there may be selection, as may be seen illustrated in the two drawings of the "Bunch of Grapes." There may be such a light as would give to them either of these appearances ; but if an artist was at liberty to select, there can be no doubt at all to which arrangement he would give the preference, — to that, certainly, with the general light and shadow.

There were doubtless many other ways of managing the light and shadow on Rembrandt's painting of "The Woman Accused," but none, we apprehend, more pleasing to the eye, and so productive of breadth and that repose befitting so grave a subject.

Again, it may be asked if it is not enough that the lights and darks in a painting are true ; our answer is in the negative, and its correctness is exemplified in "The School of Athens," one of Raphael's frescos in the Vatican, which paint-

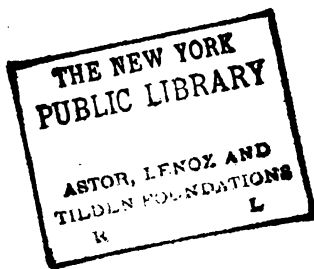




Rembrandt

Jos. Andrews.

The Woman accused by the Pharisees



ing, from his neglecting to unite the assemblage of figures by a commanding mass and allowing expression to preponderate at the expense of everything else, has in it little that is attractive to a mind unqualified to penetrate the design. To see the value of a selected and composed light and shade over a natural light and shade, one has only to compare an impression taken by a camera with a painting of the same subject with a selected or imagined light and shade.

Although this massing of the lights and darks in a picture is so very desirable, it is not always easy to obtain it. Hence we sometimes find artists resorting to curious means to accomplish and justify it, as did Titian in his celebrated painting "The Entombment," in which the light falls on a man in the *front part* of the composition, although the sun is setting in the rear; the painter supposing it reflected from a cloud in advance of the field of the picture.

Others have imagined a dark cloud or some other object outside of the picture, and thus excused the introduction of a shadow.

Of course this massing process does not destroy the *individual* lights and darks or shadows of objects, as may again be illustrated by the "Bunch of Grapes," where each individual grape has its own light and shade and reflection by which it is made out and rounded to the eye, although the general light and shadow make of them but two large masses.

If any one has sufficient imagination to suppose these grapes to be so many persons or other objects in a composition, he will at once comprehend the value that Titian attached to it as a guide for the arrangement and massing of the lights and darks of a more extended picture.

As this massing to obtain breadth is not destructive of the particular lights and shadows of objects, neither does it preclude *contrasts* and *abrupt transitions* of light and dark; for these are required, like a strong note in music, to strike attention and direct it to some particular point, — as again illustrated in the design of "The Woman Accused," her accuser being clothed in deep black, though standing in a mass of light; and this ar-

rangement not only serves to separate her from the rest of the group, but likewise to give effect to the white of the other principal figures, Christ and the supposed adulteress. The operation of these contrasts is also to produce solidity and relief, and consequently to prevent insipidity and flatness.

Although in this picture the strongest light falls on Christ and the accused woman, the principal figures of the composition, yet it is not always necessary, any more than that the principal figure should be in the centre of the composition ; all that is required is, that attention should be drawn towards the principal figure in some plausible manner. It is sometimes better to have the principal light on one side, — as in a painting by Correggio called “Christ’s Agony in the Garden,” — for it affords greater space for breadth of shadow.

If the frame of the picture be considered as a window, or the limits of any other aperture, it is improper to sacrifice all the extremities to *concentrated* light on the middle ground, except in particular instances (as the “Del Notte,” or “Nativity,” by Correggio) ; for thereby the picture becomes less than the canvas, and prevents the imagination from exercising its ingenuity upon something out of it.

Whatever has a definite limit is reduced to reality, and all reality is fatal to the imagination. “The hand that warned Belshazzar derived its horrifying influence from the want of a body.”

Although in the drawing of the “Bunch of Grapes” there are but *two* great masses of light and dark, from this the conclusion is not to be drawn that such must be the usual unvaried arrangement, for there may be several masses. Reynolds thinks that there should be *three* of light, in which case they must be treated as parts of a whole, by making one the chief, and the others subordinate, — satellites, as it were, of the former ; they should also be of different shapes, as different in power, for the reasons assigned when treating the subject of composition, namely, that equal quantities and equal shapes produce hesitation and perplexity in the spectator.

Our remarks thus far have had relation chiefly to the em-

ployment of chiaro-oscuro to render the surface of the picture agreeable, by dividing it into masses of light and dark, whether produced by light and shadow, by light and dark colors, or by the two united. But the mind has claims as well as the eye, and this leads us next to consider the second part of our subject, namely, the employment of chiaro-oscuro *to assist sentiment and give expression*, — for this, like composition and color, should be an echo to the sense.

There is no very great difficulty in rendering the surface of the canvas merely agreeable to the eye, and much easier to imitate the common effects of objects around us, — that is, to give them the appearance of nearness, distance, and relief, — because this portion of chiaro-oscuro is regulated by rules. But that *ideal* or *poetic* management of it which, by *tone*, by *arrangement*, and by *regulated quantities*, produces sensations within us like those attendant on actual circumstances, of a nature grave or gay, dreadful or mysterious, awful or sublime, is attended with many difficulties, inasmuch as it admits of no very specific regulations; for every subject that conveys any particular sentiment requires a distinct, individual, and particular treatment, — no two admitting of a similar arrangement in the lights and shadows any more than in the composition of their forms or figures, or in the choice, disposition, and tone of colors.

No rule of art is so little known to, or, if known, is so little observed by painters, as that which requires that the lights and darks of a painting should be so arranged as to assist sentiment and be an echo to the sense; its observance always gives point. I know of no paintings in which this can be seen better illustrated than in the “*Del Notte*,” by Correggio, “*The Appearance to the Shepherds*,” and the “*Ecce Homo*,” by Rembrandt.

In the “*Del Notte*” — or “*The Nativity*,” as it is more generally called — the entire light of the picture is the *supernatural illumination of the infant Saviour, from whom the light emanates as from a glow-worm*, strikes upwards upon the beautiful face of the Virgin Mother, the more rugged features of Joseph, the surrounding shepherds, and the overhanging group of angels, and finally dies away, and is buried in the depths of the sur-

rounding shadows, — “an arrangement,” says Opie, “that may challenge anything in the whole circle of art, both for the splendor of its effects and for its happy *poetic* appropriation to the person of One born to dispel the clouds of ignorance and diffuse the light of truth over a world lying in darkness.”

In “The Appearance to the Shepherds” a mass of shadow runs through the canvas from right to left, and thus gives the necessary breadth; above this is the principal mass of light, radiating from a centre, with a multitude of cherubs sporting in its beams. Out of this light an angel addresses the shepherds across a gulf of shadow, which shadow has a *poetic* allusion to the moral darkness which at the time of Christ's appearance hung over the world. The second light is in the lower part of the picture, not *quietly* brilliant, as is the upper light, but *irregularly dispersed*, thus conveying the appearance of terror and confusion among the flocks, which are represented as flying in all directions.

In the “Ecce Homo” the Saviour is the centre of a group, in a *quiet*, broad mass of light. Pilate with the multitude stands also in a broad light; but it is intermingled, as in “The Appearance to the Shepherds,” with strong darks, thereby producing the appearance of much brilliancy and much agitation. This is the composition of the lights and darks in the painting, and nothing could be more admirable, — for thereby the *quiet* character of Christ is preserved, and his superiority maintained by his forming the bright centre of one group; while Pilate, forming the apex of the other group (which group, be it remembered, is in a mass of broken light), rises like a pyramid from the tumultuous waves below.

From these few examples it will be seen, that, although *masses* of light and dark are always desirable in a picture, to give breadth and effect, yet, with regard to the proportion and shape of the masses, no rule can be given, other than that resulting from the nature of the subject. Bearing in mind, however, the position with which we commenced this essay, namely, that *it is characteristic of light to exhilarate and of darkness to depress*, to render pensive, sober, thoughtful; that

cheefulness and animation are produced by a preponderance of the first, and seriousness by a preponderance of the last, and, furthermore, that light and dark soothe by breadth and gentle gradation, strike by contrast, and rouse by abrupt transition, — we are furnished with some *general* rule, and only a *general* rule, for the management of the chiaro-oscuro of a picture; for as the subjects of painting are numerous, so also must the arrangement of the several constituent portions of the art differ.

And now perhaps it may be inquired if there are not many highly esteemed pictures that have not this *poetic* adaptation of the lights and shadows, and the answer is in the affirmative; but then it may be asked, in return, if such delineations would not have had more point, and been more complete, attractive, and effective with it.

This poetic adaptation of light and shadow to give expression, and artificial arrangement of the masses to give breadth and effect, was but little, perhaps not at all, understood by any of the Italian artists previous to Da Vinci. The first evidence of it is to be found in his "Battle of the Standard," and more particularly in "The Last Supper," not as seen in the engraving of it, for the chiaro-oscuro of this picture is said to have been greatly changed by the celebrated engraver, Raphael Morghen.

Da Vinci was the first to perceive the value of concentrated light. By surrounding it with dark, and blending the whole by imperceptible degrees, he gave a gentleness and a grace to the art which it never before possessed. This improvement, however, was little appreciated by his contemporaries.

Some astonishing effects of chiaro-oscuro are to be found in a few of Michael Angelo's works, particularly in his frescos in the Sistine Chapel. Wilkie and some other English artists, who examined them not many years ago very critically, discovered a brilliancy in the chiaro-oscuro of some portion of them which (as they thought) was not surpassed by anything in Rembrandt; but this has not been copied by the engraver, on the supposition, as some imagine, that those portions have become more brilliant by accident. But this is "all in supposition." That this improvement of Da Vinci was not regarded

by Michael Angelo as a *principle* is inferred from the fact that the celebrated cartoon of "The Battle of Pisa" — his greatest effort, out of the Sistine Chapel — exhibits little more than *individual light and shade*.

Although some of Raphael's productions exhibit a very skilful distribution of light and shadow, as "The Donation of the Keys to Peter," "The Deliverance of St. Peter from Prison," "The Overthrow of Heliodorus," "The Defeat of Attila," and "The Mass of Bolsena," the arrangement cannot, it is thought, be referred to a *principle* of imitation, when he has not availed himself of it in "La Incendio del Borgo," where it might have been displayed with wonderful effect.

The true principles of chiaro-oscuro were better understood by the Venetians, but the broad effect of light and dark in their paintings was more frequently the result of an accordance and opposition of light and dark colors of the different objects, than of any studied distribution of light and shade.

The most perfect application of chiaro-oscuro was undoubtedly by the head of the Lombard school, Correggio. It is thought that he got the secret from Da Vinci, but he so extended the principle, that of chiaro-oscuro as it *relates to a whole* he is now considered the inventor. All that is excellent in this quality of art, since Correggio, dates from that master.

From that great luminary, the light first emanating from Da Vinci was, about the commencement of the sixteenth century, reflected upon the Flemish Rubens; which being thrown off from him upon his countrymen and other painters of Europe, finally became concentrated, as if passing through a lens, upon that wonder in art, Rembrandt Van Ryn.

By comparing the works of Correggio and Rembrandt, it will be perceived, that, although none of the painters which ancient or modern art has produced have been so distinguished as they were for beautiful and effective chiaro-oscuro, yet they in this particular, bear little resemblance to each other. And this is the difference. In Correggio's productions the light is very much diffused, in Rembrandt's it is very much concentrated, — for which reason his paintings are the most brilliant and

astounding, but not the most pleasing, gratifying, or attractive.

There is a refinement about Correggio's art, and a fascination that clusters around him as Correggio, that makes him regarded with an admiration not bestowed on any other artist.

Rembrandt excites no personal admiration, none of that affection with which we regard Raphael, none of that veneration and respect which the world bestows on Michael Angelo. And yet, although he has been guilty of almost every offence against art, sacrificing all decorum, all propriety, all beauty, all truth, all regard to costume, all character, all grandeur, yet, by the richness of his coloring, and, above all, by the wonderful management of his chiaro-oscuro, he has produced works of such magical influence, and so gorgeous and overpowering in brilliancy, as almost to persuade us to believe that he painted with a pencil dipped in that "golden fountain poured from unnumbered urns" when, in the morning of creation, the Almighty divided the light from the darkness.

ESSAY VII.

COLOR.

THE mysteries of color will form the subject of the present essay. This, although the most enchanting, is, for the general purposes of imitation, the least essential of the component parts of painting; certainly less so than chiaro-oscuro and design, since it can effect nothing without them, while they of themselves can excite great emotion in the mind, as exemplified in outlines and shaded engravings.

But while we are desirous to assign to color its proper position, let us carefully avoid underrating its value; for in addition "to its giving more the appearance of reality to the productions of the pencil, generally imparting beauty, and in many cases increasing expression, there are many things in a picture almost entirely dependent upon color for their representation, as precious stones and flowers. There is no other medium through which the glow of health or the languor of sickness can be so well expressed; and the same may be likewise said of the beauties of the atmosphere, the morning dawn, and the evening splendor; the tender freshness of spring, too, the fervid vivacity of summer, and the mellow abundance of autumn, can by no other means be so well conveyed to our perception as by color.

"It serves, too, in nature and art, to characterize the various qualities, textures, and surfaces of bodies in all their various situations of light, shadow, and reflection; and as every passion and affection has its appropriate tint, as well as attitude and gesture, color lends its aid in disseminating and expressing them, heightening joy, inflaming anger, deepening sadness, and adding coldness to the cheek of death."

Although, in considering the subject of Color, we do not deem

it within our province to enter into a chemico disquisition upon the materials used in the art, however useful such information might be to the practical student, yet, in order to a clear understanding of what we have to offer upon this interesting theme, it may be well (even at the risk of repeating that which is generally learned in the schools) to explain a few of the terms usually employed in discussions of this subject; for every art and science has its technic appellations, and those usually employed in painting are *primary* and *compound*, *positive* and *neutral*, *local* and *reflected*, *hot* and *cold* colors, *hue*, *tone*, and *tint*, *contrast* and *opposition*.

Hue, *tone*, and *tint* are sometimes used synonymously; they have, however, a distinct meaning. We shall therefore define *hue* as signifying the peculiar color which distinguishes one pigment from another, — as red from blue, blue from yellow, — through all their varieties and combinations.

The term *tint* we shall employ to signify the degree of the gradation of a color, from its extreme intensity to the faintest, rendered more and more faint by its admixture with white; and *tone* to signify the degree and color of the illumination of the light and shadow, — as a yellow and light and gay tone by sunlight, and a gray and sombre tone by twilight; it is, in fact, the color of the atmosphere resting on and qualifying the color of every object in the picture.

By *local color* is meant the *inherent hue* of a color apart from any foreign influence, — as reflection, refraction, excessive light, or absorption of light by the atmosphere, all which have an effect to change or modify color.

Modern philosophers differ much as to the number of colors in the iris, or rainbow; there are, however, at least seven, — three of which (red, blue, and yellow) are called *primary*, and the four others (orange, green, purple, and violet) are called *compound*. The *primary* being so called because they are entirely distinct from each other, and cannot be formed by any admixture; while the *compound* are so called because formed by a union of two of the primitives in *equal* degree — in which they are distinguished from the *negatives*, which are compounded of the three

primitives in *unequal* degree, and, having no *positiveness* of hue, thence get their name. They have, however, more *positiveness* of color than when the three primitives are compounded in *equal* degree, as then the product is black, or no color at all.

Colors are sometimes characterized as *hot* and *cold*. The *hot* including the *reds* and *yellows*, with their blood-relations, the large family of the *browns*; the cold colors including the *blues*, the *violets*, and the small family of the *grays*.

Peculiar influences attach to colors, and this is a most important circumstance to be remembered, as it involves a vast deal of the philosophy of this constituent portion of painting. The *cold* produce a *softer influence* upon the eye than hot colors, that is, excite it *less*. The predominance, therefore, of the cold colors in subjects of a *soft, tender*, and pathetic character, and of the *warm colors* in representations of *gay* and *animated* scenes, is not only in accordance with the practice of the best masters, but is agreeable to and explains that important principle of art of which we are presently to speak, namely, that which requires a *correspondence to be preserved between the hues employed and the sentiment of the subject*, making the colors an echo to the sense.

But the *warm* colors not only *excite* the eye more powerfully than the *cool*, they also *come forward* upon the canvas, as also the admixtures wherein they most prevail; whereas blue, and all those other *cool* colors which partake largely of it, as the greens, grays, purples, and violets, seem to recede, and fall into the ground of the picture, particularly the *gray*; and hence the impropriety and adverseness to natural effect in employing cool colors upon *projecting* objects in front, or warm upon those which should retire, — because the former produce too little, and the latter too much relief, and thus, in addition to the exciting power of the one and the non-exciting power of the other, attract an undue attention.

This rule, however, is sometimes departed from for some particular purpose, as either to give importance to some particular figure or to throw others into insignificance, — as by Titian, in one of his best pictures, “The Scourging of Christ,” now in the Louvre, in which he has covered the *front* figure (the guard) with

gray armor, leaving the red drapery of the Saviour, a rear figure, to act with full power and attract the eye, — *Christ* being a more *important personage* than the *guard*, whom the composition obliged him to place in front.

But the effect of colors in causing objects to appear to recede and advance may be seen operating more palpably in *landscape painting*, where the masses of *warm* colors are almost always placed in the foreground, gradually diminishing, however, in power and strength, and approximating more and more to the bluish hues, — that is, the color of the atmosphere, — until, like Bryant's water-fowl, they are lost in the gray distance.

“Thou art gone.

The abyss of heaven hath swallowed up thy form.”

And this arrangement is not only agreeable to the natural effect of color, but is also in obedience to the laws of aerial perspective, which means the gradual weakening of the hues of colors, — as linear perspective, of their magnitude, — just in proportion to the impurity of the air and their removal from the eye, — a dilution that becomes weaker and weaker from the several rays which proceed from any object, and by which it is made visible to us, being more and more absorbed by or tinged with the intervening atmosphere.

It is chiefly by means of this dilution or diminishing of the strength of colors of objects that a painter can represent them at different distances on the canvas. The diminution of their magnitude alone, without this degradation to the color of the atmosphere and indistinctness of outline and minute parts, would not have the desired effect, — that is, where we advance beyond a mere outline, and employ color, or only shadow, — even if the rear figures were made much less in size than the front figures in the same piece, as in Michael Angelo and Sebastiano del Piombo's celebrated painting, “The Raising of Lazarus,” in which (in the original) the groups seem to stand above, rather than beyond each other, the glaring opaque colors in which the more remote are represented giving to them not the appearance of men of full size, but of pygmies or Liliputians, — which would not be the case if the colors had

been more diluted or transparent, inclining in proportion to their distance more and more to the color of the atmosphere, agreeably to the laws of aerial perspective. This defect, however, is not apparent in the engraving, it being caused simply by too much positiveness of color, and not by the *chiaro-oscuro*.

Much space and time might be given to a consideration of the effect of light upon color, but we shall confine ourselves to simply stating, that, whatever the inherent or local color of an object may be, whether yellow, blue, or red, in the brightest light and deepest shadow they assimilate, each and all becoming in the highest light white, in the deepest shadow black; that is, in either case they have no color at all, — white being the receiver of color, and black the negation of it. In the demi-tint, or half light, all colors *very much* resemble each other, a positive difference between one color and another being to be seen only between the demi-tint and the highest light.

Much of the above is trite enough certainly, but in an elementary treatise nothing should be taken as granted. And yet it is believed no more has been said than was necessary for an easy understanding of what next we have to offer in regard to those qualities of good coloring called *breadth*, *unity*, and *harmony*, and the correspondence to be maintained between the hues employed and the sentiment of the subject. And first of *harmony*, — for there is an accordance in colors as well as in sounds.

There are those who think that *harmony* of colors depends upon *arrangement*. Mr. Benjamin West had an idea that the one most satisfactory was to be found in the iris, and endeavored to establish a theory upon it, but without success, as the only rational view of the matter is to regard the *chromatic* scale as you would the *gamut* in music, or letters or words in language, as so many signs to be combined and varied in modes innumerable.

But while we do not assent to the arrangement of colors in the iris as necessary to produce harmony, and the eye delights in viewing colors separately, yet, if we go beyond one color, the three *primitives* are required to produce an agreeable arrangement; two will not satisfy it, but there must be a *yellow*, *red*, and

blue, either *separate*, or *one separate* and the *other two* combined, — as a yellow and a purple, a tint compounded of *red* and *blue*; or a *red* and a *green*, a compound of *blue* and *yellow*; or a *blue* and *orange*, a compound of *yellow* and *red*; and the reason for or philosophy of it is to be found in the relation such a combination or arrangement bears to the prismatic colors in a ray of light, — light being a natural pleasure of vision.

There are those who make harmony to depend on *tone* and *reflection*, — on *tone*, when the whole picture is wrought under the same degree of illumination, as in a sunlight view tingeing all the colors with yellow, and when objects are illuminated without sunshine, tingeing them with blue or gray, for the reason that the air interposed between the colors and the eye is, according to the circumstances, either yellow or blue, the effect of which is to assimilate colors, and consequently assist in producing harmony.

By reflection harmony is produced, when the color of one object is thrown off upon the color of an object adjoining, and so throughout the picture, — a method that was practised with much success by the old Dutch painters, as may be seen very strikingly illustrated in a small picture by an unknown artist, called “A Market-Stall,” which, like a great many other compositions of that school, represents an interior, two windows, a man, a curtain, a table, a chair, two pitchers, and two cabbages, — the sum-total, often, of a Dutchman’s imagination, except when he chooses to be very pathetic, and then he adds an onion.

In this picture the light is admitted through a window on the left, and, falling on a red curtain, is from that reflected with a reddish hue on to yellow pitcher No. 1, and from that with an acquired yellow hue on to cabbage No. 1, and thence in a more modified form, with very little of the yellow tinge, but more of the green, on to cabbage No. 2, and from that, with a more greenish tinge, is reflected on to pitcher No. 2, and thence, clambering up the chair and over the back of the Dutchman, passes with a faint yellow tint quietly out of the second window. This, although a very humble illustration, exemplifies most

forcibly the mode of producing harmony by reflection, and we might add by refraction, for reflection takes place only where the object receiving the color is of a polished nature. The effect of this process is to produce a connection between the *warm* and *cold* colors, and consequently a union throughout the composition.

There are those who think that harmony results more or less from a balance of light and dark colors, that is, from their being so arranged and proportioned as to strength and magnitude that one part shall not appear to outweigh or overpower the other, making the composition unpoised, or not in keeping one part with the other.

In the great painting by Paul Veronese in the Louvre, "The Marriage at Cana," as it is improperly called (a composition containing over one hundred and sixty figures of life-size), may be seen the black head of a dog protruding itself through the balustrade of a building near the courtyard where the marriage feast is being given. It is not very skilfully painted, and therefore not very ornamental; but why did the painter put it there? The answer is obvious, — because it required some dark object in that part of the design to balance the dark masses in other parts of the picture. Let any one for a moment hide the head with a light object, and the painting loses its position, the harmonious balance is destroyed, the feelings of the spectator are disturbed, and that repose which results from a symmetrical disposition of colors is wanting.

Such are some of the modes by which harmony of colors is produced in painting. Each is well enough as far as it goes, but *complete* harmony of color is the result only where they all unitedly operate.

In the essay on Chiaro-Oscuro we discussed at some length the subject of *breadth*, and stated that its basis was *extension*, *expansiveness*, and that it was obtained by dividing into masses, or uniting into large bodies, the lights and darks of a picture; extension, or expansiveness, likewise is the basis of *breadth* of color, and is obtained by bringing together in separate but large masses the *warm* and *cold* colors.

The effect of *breadth* in all instances is to give repose to the eye, whereas, when this *massing* or *extension* does not obtain, the eye and mind is disturbed and cannot grasp the picture, just as the ear is confounded when many are heard talking at once on the same subject.

When breadth prevails in a composition *united* to harmony it yields an additional delight. It may, however, exist in a picture without it, because the entire surface may be divided into masses of warm and cold colors, without any assimilating or connecting medium, — as would be the case with the iris, were the *green* to be withdrawn. Here there would be breadth produced by an extension of congenial colors, the *red* and *yellow*, (hot colors) being in a mass on one side of the green, and the *blue*, *violet*, and *purple* (cold colors) on the other side. Insert, however, between the two the *green* (a color compounded of *yellow*, a warm color, and *blue*, a cold), and the harmony is complete as far as union can effect it through a compromising medium.

The same would be the result in many landscapes, were not the cold hues of the sky united with the warm tints of the foreground, either by an *imperceptible adjunct* composed of both, — that is, by the *green* of the middle ground, — or by a transfer of a portion of the latter to the former, and a portion of the former to the latter, as illustrated in one of Titian's best paintings, called "Bacchus and Ariadne," representing the god, as Charles Lamb has it, "on his return from a sacrifice, with his reeling satyr rout about him, encountering Ariadne, the beautiful and forsaken daughter of a Cretan king, pacing the solitary shore, in as much heart silence as when she awoke at break of day to catch the forlorn last glance of the sail that bore away her Theseus."

Reynolds, in his admirable criticism on this painting, says: "If we suppose two tints or bits of color omitted, namely, the red scarf of Ariadne in the upper and colder portion of the picture and a blue drapery on the shoulders of a nymph in the lower and warmer portion, it would leave the composition divided into *two masses of color*, — the one *hot* and the

other *cold*, — the *warm* portion comprehending the *reds, yellows, and browns* of the *foreground*, and the *cold* portion comprehending the *blues, greens, and grays* of the trees and sky ; and this, as in the rainbow with the green omitted, would be productive of great *breadth*, but it would be destructive of *union*, and consequently of *harmony*, for it leaves the *cold* and *warm* colors as entirely unconnected as though they were separate designs on one canvas. To correct this and restore the union, Titian has carried up the warm tints of the foreground into the sky, or cold portion of the picture, by means of the red scarf on the shoulders of Ariadne, and brought down the cold tints of the sky into the foreground by the blue mantle on the shoulders of the nymph in the lower or warm portion of the picture; and thus, by dividing the painting into *masses* of *warm* and *cold* colors, has preserved the greatest *breadth*, by the *opposition* of *warm* and *cold* colors has increased their splendor, by exchanging those of one side for those of another, as just stated, has produced *union* and *harmony*, and at the same time preserved that *variety* so characteristic of Nature's coloring. Nor is this all ; for by a faithful imitation of those reflections which one object throws off upon another in its immediate neighborhood, and by that balance of light and dark colors which gives poise and symmetry, and that tone, produced by passing a thin transparent color over the entire surface (a process called *glazing*), assimilating and softening down the most opposite tints to

"Tones so just, in such gradation thrown,
Adopting Nature claims the work her own,"

he has combined in one design all those excellent qualities upon which depends perfection in this part of art.

Continuity is another feature of good coloring but rarely if ever noticed by writers, although it has great value in promoting harmony and union, besides being productive of great breadth ; as when a particular color is found to vibrate, as it were, along a chord, terminating in the gentle echo of such color, — a pure white, for instance, eventually finding repose in a deep black, or a pale yellow terminating in a deep brown ; just as breadth, or expansiveness, or extension of *composition* and

form is obtained, as in one of the Cartoons, where the form of the dying Ananias is allied by resemblance to those on each side of him, those in front being varied in degree until, as they become distant from him in the group, it is lost in the almost upright lines of the man and woman receiving alms; and again as *breadth*, or extension, of expression is obtained, in the same Cartoon, where the terror and alarm of the principal figure (Ananias) are communicated to the figure in its immediate neighborhood, and are continued to the figures nearest to that, but with a numerically diminished force, until they are finally lost on either side in utter ignorance and indifference.

There is no greater excellence in a picture than *breadth*, — in fact, no painting has much value without it; for without *breadth* of *form* there can be no *grandeur*, without *breadth* of *expression* no *nobleness*, without *breadth* of *light* and *shadow* no *picturesque effect*, and without *breadth* of *color* no *repose*.

In discoursing of *composition* and *chiaro-oscuro*, it was stated that these should be in accordance with, and co-operate to give value and advantage to, that expression which the subject ought to impress on the mind of the spectator. If space permitted, we would recapitulate the substance of those remarks, but as it does not, it might help to a better understanding of what follows if reference were made to them by the reader; it would then be seen, that, if the *poetic arrangement* there insisted upon was necessary and proper in those two constituent portions of the art, the same sensibility that can regulate the *disposition* of the forms and *placing* of the several objects in the *composition*, and the *mode* and *degree* of *light* and *dark* adapted to the subject, whether gay, majestic, or melancholy, quiet or animated, must also direct and govern in the choice of hue and color which predominate through those forms and darks and lights, without injuring the local tints peculiar to the situation and color of the several objects.

But the propriety of adapting the color to the sentiment of the subject must, we apprehend, be very apparent; for it can require no argument to show how abhorrent it would be to our

feelings to see the terrors of "The Crucifixion" lost in the magnificent glitter of a triumphal show, or the pathetic sentiment of "The Last Supper" or the touching tenderness of "The Nativity" disturbed by the gaudy trappings and resplendent illumination of a Bacchanalian feast.

To harmonize the *tone* and *color* of a picture with the sentiment is, doubtless, one of the most difficult, as it is one of the most important, parts of the art; but the power of color in conveying sentiment has been illustrated in a variety of examples, from the murky sky that envelops "The Murder of Abel," by Titian, where all positive colors are kept out of the picture, down to "The Tragic Muse," by Reynolds, where the pale and sad colors are illuminated only by the yellow glare of the lightning.

This union of color with sentiment was again attained by Poussin in his picture of "The Deluge," in which "by employing little brilliancy of tint, but rendering the whole with little variation of a sombre gray, — the true resemblance of a dark and humid atmosphere, by which everything is rendered indistinct and colorless, — he has not only presented a faithful, but also a poetic, conception of the subject; for the effect is not only pathetic, solemn, simple, and grand, but Nature seems faint, half dissolved, and verging on annihilation."

The same correspondence between the sentiment and the subject is sometimes to be seen in Rubens, as in his painting of "The Fall of the Damned," in which he has represented the abode of the blessed, in the upper part of the composition, in all the pearly tender tints of the morning, whilst the lower part, the abode of the wicked, is lighted up by the red glare of the fiery gulf, into which they are tumbling. But it was lost sight of in his otherwise great design, "The Descent from the Cross"; for, although nothing can be more agreeable than the *flow of line* in that painting, its *variety*, its *fulness*, and its *effective unity*, *productive of one end*, which renders it one of the masterpieces of the art, yet the richness of the effect upon the eye absorbs too large a share of the attention due to the solemn and overwhelming subject. A lower and lurid tone of

illumination, it is thought, might have overpowered this rich flow of line and color, and strengthened its due influence upon the mind.

Although the principal aim of the Venetian masters was to fill the canvas agreeably, and the subject is often lost sight of in the medium, rather than assisted by it, — and this is particularly the case in the works of Tintoretto and Paul Veronese, — yet there is one picture by the former that is a remarkable exception to this, namely, “The Crucifixion,” in which the ominous, terrific, and ensanguined hue of the whole, the disastrous twilight, that indicates more than mortal suffering, electrifies the spectator at first glance, and is such an instance of the powerful application of color to expression as has never, it is thought, been equalled, except, perhaps, by Rembrandt, in the bloodless, heart-appalling hues spread over his “Belshazzar’s Vision of the Handwriting on the Wall.”

But it is not necessary, we apprehend, to multiply examples to show that the colors of a picture should be in correspondence with the sentiment of the subject, should be an echo to the sense; although it may not be uninteresting nor un instructive briefly to illustrate its propriety by the analogies of *music* and *language*, — for these, like painting, are imitative arts, and the latter had its origin in the endeavor to express the names of things by sounds.

We know that the force and perfection of language depend upon such words as immediately raise the ideas in the mind, and those will more immediately have that effect where there is a correspondence between the sound of the word and the sentiment, as is well exemplified in the words *lightning* and *thunder*, — the one sharp and rapid, the other slow and sonorous, — and again where it is said in reference to the Almighty, —

“It is he who commandeth the waters,
The glorious God who maketh the thunder.”

It is not, however, to the words employed, that the *entire* influence of language is owing, but to the tones in which it is spoken; for we know there is, independent of words, a lan-

guage of nature, in which the passions are universally and instinctively uttered.

We every moment observe the different modulations of the voice, when the human soul makes use of language to express its emotions and sentiments. "*Joy* is wont to speak in clear luminous sounds, *agony* bellows forth its accents from the inmost foldings of the heart, *dismay* utters quivering and inarticulate notes, the *language of passion* flows with an impetuous tide, *steady contemplation* modulates the terrors of its speech; each feeling expresses itself in a tone of voice distinct from that accentuation arising from the syntax of language, — we do not quarrel in the same tone in which we love."

Gardner, in his admirable production called "The Music of Nature," tells us that the human voice, like music, has three parts, the one called the *voce de petto*, or the voice of the breast, the common voice, and the *voce de testa*, or voice of the head. He points out the place in the human structure whence these several voices proceed.

The *de petto* voice, he tells us, originates low down in the chest, about the region of the heart, — the tones of which are of the instinctive nature, and are the most passionate; they express the inmost feelings, and are termed the language of the heart because they spring from that region; the sensations of pity, love, and regret are expressed in the *petto* voice. Next above this, he continues, stands or proceeds the common voice, and next to that the *testa* voice, or voice of the head, in which higher voice are expressed *rage, joy, and exultation*.

Now, whoever would be effective in language, it is quite apparent, must adopt these tones, as did the preacher we somewhere read of, who, after painting in the alto the joys of the blessed, descended into the extreme depths of the *petto* to portray the horrors of the damned, after the fashion of Rubens in the painting just now described, — and doubtless the preacher was effectual; while Mr. Burke is said, but, we think, contrary to the evidence, to have been cold and unimpressive in his celebrated speech at the trial of Warren Hastings, from his physical inability to employ the deeper tones to clothe the sublime images of his fancy.

The musical composer is perfectly aware of these characteristic peculiarities of sound in the human voice, and he is successful in moving the passions only as he imitates them, as he makes the sound an echo to the sense.

Now "the eye is governed by precisely the same rules as the ear, — gay tints, like gay sounds, animate ; stern and deep-toned tints, like warlike sounds and deep bass, rouse, determine, invigorate the eye ; the bland soothe, the rosy charm, the gray and vernal melt like a sweet melody ; and therefore the truly poetic painter — taking for his example that master of the terrible, Salvator Rosa, whose rocks, trees, skies, even to the manner of handling, have the same wild character that animates his ferocious bandits — considers the nature of his subject, whether grave or gay, tender or ferocious, magnificent or melancholy, character and age, time and place, day or night, a prison or a palace ; and consequently all portions of the art, form, composition, chiaro-oscuro, and color, are made to lend their joint assistance, not only to give 'a local habitation and a name,' but likewise to convey sentiment and enforce expression."

The field for this *poetic* adaptation is not equally great in all classes of subjects. There are very many objects of the pencil's imitation whose only charm is their naturalness, which address themselves only to the eye, to the curiosity of the spectator, and these are to be gratified. Indeed, the sentiment in such cases cannot be assisted, because no sentiment exists to be assisted ; but wherever there is sentiment, the painter who understands his art selects such tones, hues, and degrees of color as correspond to the sentiment and expression of his subject ; he makes the whole an echo to the sense.

Wherever this is neglected, as was the case with some of the most celebrated, but not most correct, of the old masters, the painting may please the eye by its gorgeousness and picturesque effect, but it will fail to exert its full and proper influence on the mind and heart.

We might easily have extended our remarks upon this as upon every other part of the art, and made a practical application of them to dress in its connection with character, age,

occupation, and many other things associated with our daily life; but such connections and influences will probably suggest themselves to the thoughtful without any labor on our part, and we therefore proceed next to notice some popular errors in regard to art.

In strolling along a gallery, we have often had occasion to observe that those paintings attract a great deal of admiration that have great *relief*, that is, a statue-like appearance, or, in the language of the vulgar, "look as though one might walk round them."

It was this quality, rather than an exhibition of correct sentiment and truthful historical delineation, which gave so much celebrity to Dubeuf's painting of what was called "Adam and Eve," exhibited in this country a few years since; and also to another by the Frenchman David, "The Death of Abel," upon exhibition also in this country some years previous.

Now, although to the uninitiated there may be something in all this starting from the canvas, yet no extraordinary skill is required to accomplish it, nor any great merit after that, because no object in nature is to the eye perfectly detached from all surrounding objects, but unites its outline more or less with everything around it, either by color, by light and shade, by reflection or refraction.

A certain degree of relief is necessary to detach an object from the background, but when it has the appearance of being *perfectly isolated*, like a sculptured figure, it is unnatural, and destructive of that effect, breadth, and fulness of manner found in perfection in the works of Correggio, and which is produced by means directly opposite, — by melting and occasionally losing a portion of the figures in the background, as on the shadowed side in shadows still darker, and on the light side by an extension of the light; whereas this peculiar kind of relief is obtained by separating the figure from the ground, either by light, shadow, or color.

You see none of this extraordinary isolation in the works of good colorists. It marked the infancy of the art, and is essentially Gothic. But if good colored pictures are not distin-

guished for relief, neither are they for glare. "Glare, or tawdriness, is always the first feature of an infant and savage state. This is the art of children, it is the art of the Aborigines of our country, and was the taste almost to the time of the great masters. Gods and mothers of gods, apostles and martyrs, attracted devotion according to the more or less gaudy coloring in which the artist arrayed them; even Julius II. wished Michael Angelo had added to the majesty of the Patriarchs by the use of gold and a precious stone called *lapis lazuli*."

Now although fine feathers make fine birds, fine colors do not constitute fine coloring. Indeed, in a good colored picture there is very little positive color, — that is, pure red, yellow, or blue, — but all is very much subdued to a degree of negativeness; and hence the reason why Allston's paintings never show to the best advantage when hung in galleries by the side of the glaring modern productions. He once sent a picture to the English Royal Exhibition that had acquired great reputation in his studio, but, the "hanging committee" having assigned it a place by the side of one of Sir William Beechey's highly colored paintings of officers on review-day, all merit seemed to have been taken out of it, and it faded away into sickly insipidity. Allston, however, was not ignorant of the disease it had contracted since it left his room, nor of the mode of cure; and as the artists always are allowed a short time before the exhibition opens to make any amendments that the neighboring pictures suggest, purchased a half-crown's worth of pure yellow, red, and blue, as brilliant as the sun at noonday, and, laying them on with lavish liberality, soon brought it up to the requirement of the gaudy school, and it worked like magic upon a discriminating public; but when, after the exhibition, the painting was returned to his studio, it appeared to have contracted another disease, which he, supposing that it might have been caused by the poison of the paint he put on, at once washed off (it being mixed only with water), and it soon appeared well enough to hold companionship in the gallery of some English nobleman by the side of some of the good pictures of the old masters.

Another defect in coloring to be noticed is that smooth tea-

board painting, so much admired by the masses, and generally passing under the name of *high finish*. This is the result of too great a *blending* of the colors, as glare is of their being used in too *raw* a state. But this, instead of producing the effect of softness, gives the appearance of ivory, or some other hard substance, highly polished.

This style cannot be too severely reprobated. It was a characteristic of the French school about thirty years since, and perhaps even much later. It characterized the first style of Raphael. The copy in the Boston Athenæum, from that master's painting called "*La Jardinière*," is marked by this defect. It is never found in the works of good colorists. In some of Rembrandt's best-colored pictures the paint may be seen projecting in small lumps beyond the general surface, but it is all right at the proper distance ; he carried the practice to excess, and is not a model for any one who has not his skill in handling. The impasted manner of Correggio is a much more desirable model, and the only way in which to secure brilliancy.

In regard to no part of the art does there exist more mistaken notions than respecting the amount of detail required in a well-finished picture. In order to furnish correct information on that point, it is proper to state that there are three styles of coloring differing widely from each other, — one where every minute particular faithfully drawn out on the canvas, as in the case of the landscape painter who boasted that, like the Pre-Raphaelite of the present day, he had imitated to precision every leaf, every pebble, every spire of grass, indeed, every object in nature, one by one ; another, and the opposite of this, where only the broad effect is given, as in scenic, panoramic painting, and the like ; and a third style, intermediate, and a compromise of the two, where the detail is not entirely neglected, but only just so much expressed upon the canvas as is visible at the distance at which we generally view an object.

The first of these modes of imitation — that which copies every minute particular — discovers in those who practise it an ignorance of the true nature of the art, and is not entitled to admiration, because deception, at its ultimate pitch, is only the

successful mimicry of absent objects, — which is more the province of sculpture than of painting, which does not pretend to give the image for the thing, but only those main characteristics of form and color by which objects are generally known and recognized, that is, not by giving simply the general resemblance in a manner as broad as in scenic painting, but by transferring to the canvas so many of the particulars, or details, as are presented to the eye at the usual distance at which we view an object.

“Although the foliage of trees,” says Reynolds, “is composed of individual leaves, as the hair of the head of individual spires, yet at a certain distance we see only the *effects* of these particulars, the masses, and not each leaf and spire itself; and whoever in painting gives these masses, these general characteristics of form and color, will, in a few minutes, give a truer representation of trees or hair than a microscopic painter, like Gerard Dow, in so many months. It may be remarked, that the impression that is left on the mind, even of things most familiar to us, is seldom more than the general effect, beyond which we do not look on recognizing such objects.

“Painting, it should be remembered, applies itself to the imagination, not to the curiosity; works not for the naturalist, but for the common observer of life and nature. The artist copies the picture that is painted on the retina, not the object itself, as the sculptor does; and many of the rays of light which proceed or start from the object, and by which more *might* be made visible, are absorbed before they reach the visual organ. He transfers to his canvas only just so much of the picture as is made out by the rays that reach the retina, and that is sufficient for all the purposes of art; and this undoubtedly is the true method of coloring, nor of coloring only, but of representation generally.”

The great productions of Raphael and Michael Angelo are not at all distinguished for luxury of coloring, or any very striking effects of light and shadow. These remarks apply particularly to Michael Angelo, in whose paintings you find little variety of tint, or richness of hues, often little more than dead

coloring, a kind of reddish iron-gray, with just enough of the primitives to characterize it as color; and it is thought this simple style was best suited for the embodiment of his gigantic conceptions, whose elements were grandeur and sublimity.

Now the basis of grandeur is simplicity. Everything that is grand in nature is stamped with it; you see it in color, in the king of the forest and the king of the air. The lion and the eagle have no variety of hide and plumage; variety is the element of beauty. "All ornament destroys grandeur, as all apparatus destroys terror. The seraglio trappings of Rubens, or the soft enchanting tints of the Venetian masters, would have annihilated the prophets and sibyls and patriarchs of Michael Angelo." One moment's reflection will show how at variance it would have been with the sentiment of their character and mission.

Raphael's art admitted of more positive hues than that of Michael Angelo, — that of the latter was epic, of the former dramatic. The reds, blues, and yellows are very positive in Raphael's pictures, and especially in his easel paintings, and therefore they have not that *harmony* and *union* which results from their being more broken and transparent, although they strike the mind more forcibly for this decision of color, — but this, perhaps, is a fault, as they draw the attention from the subject almost as much as too great ornament; yet we would not say of this master, as could justly be said of Paul Veronese, that in his hands a Madonna was the least part of the subject.

But we do not mean to examine and analyze the style of coloring of the several great masters, nor is it necessary; for although "the manner of Louis Caracci has been much extolled for its *solemnity* of hue, that *sober twilight*, the *air of cloistered meditation*, which makes it appropriate for the representation of religious subjects; and the *aerial silvery lightness* of Guido's tints are said to be well suited for the portrayal of children, angels, and the like; the *clearness* and *transparency* of Correggio leave nothing to be desired in those particulars; and in the opinion of some nothing can surpass the *gay magnificence* of Rubens or the *splendid refulgence* of Rembrandt; — yet these are partial excellences separately possessed, but all united in the unsurpassed

productions of Titian." It is therefore to him that we must look for an exemplification of all the principles of good coloring that we have now been endeavoring to make intelligible.

How Titian was enabled to apply these principles so much better than others, how he handled his brush and caused to come forth from beneath its magic touch those splendid effects, no one is able to explain, any more than he could why Liszt, using the same instrument, touching the same keys, and following the same laws of music, can produce tones and results so much surpassing those of every other artist.

Some years since, I was informed by that complete gentleman and accomplished artist, the venerable Mr. Sully of Philadelphia, that, many years previous, a girl came up to London, professing to have found out Titian's mode of coloring, and many artists, among them Mr. West, paid the price of tuition, received the instruction, and carried home the recipe in their pockets, but with what benefit to themselves was never made manifest in their after productions. The woman was an impostor.

In the year 1835, however, an artist died in England whose talent as a colorist had not up to that time been surpassed by anything this side of the great Venetian. I think it was in the year 1816 or 1819 that he left the United States to perfect himself in his chosen profession in the schools of Italy. Although quite young, he had been in the "Eternal City" but a few weeks, when Benvenuti, then President of the Roman Academy of the Fine Arts, sought from him a knowledge of his palette, so enamored was he with the beauty of his coloring. Unwilling to go through a long course of study in the drawing-schools, he went to London, where his later and constant friends, Irving, Allston, and Leslie, had preceded him; the latter since 1811 had been a hard student in the Royal Academy, and at the same time successfully practising his art in its various departments. His first efforts were in portraiture, in which he had made much progress before he left the United States; but Irving, perceiving in him a rich vein of humor, suggested his attempting the portrayal of "Falstaff in the Clothes-Basket," and his success in painting it was so great that he acquired at once

a reputation which with each succeeding effort had so increased, that for several years, before disease had fastened upon his brain, a painting by Stuart Newton from Shakespeare, or Molière, or Cervantes, or Goldsmith, found a readier sale, among the noblest patrons of the art, than those of any other artist in England, and at prices exceeding those paid for paintings by other artists in the same department, containing the same number of figures. No artist has yet appeared in England (except Sir Joshua Reynolds and Sir Benjamin West) who has held a higher social position than Mr. Newton ; and no one that lived before or since, as far as I know, has surpassed him in his department of art, or could dispute his claim to be (up to the time of his decease) the best colorist that has appeared since the old masters.

As a student with Mr. Newton during the years of my connection with the English Royal Academy, I speak of him not without knowledge ; and I the more readily avail myself of the occasion, as it affords an opportunity to connect the old art with the new, and leads one to think that the hope of a restoration is not so desperate as it appeared to Sir Joshua Reynolds, when he declared that there was not a man on earth that had the least notion of coloring, and that all of us have equally to seek for and find it out, as at present it was a lost art. That was what Reynolds then thought, and he did try to find it out, and is said to have scraped to destruction some fine paintings by Titian in pursuit of the lost treasure. Not that he absolutely needed it himself, for he had vast wealth of his own ; but he did not find it, and for the same reason that the frequent seekers for it did not find the sunken treasure of the pirate Kidd, namely, that they had not discovered the place where it was buried.

Instead of looking into the canvas, Reynolds should have looked into the mind and soul of Titian.

The Almighty sometimes repeats himself ; that is, at remote intervals and for special purposes re-creates the same great mind. Titian may have been a reproduction of Apelles. When, therefore, there shall have been a perfect reproduction of Titian (I say a perfect reproduction, for nature has sometimes been partially successful), the secret will have been once more revealed of

Titian's most perfect mode of coloring. Until then, however, whoever expects that by scraping and description a recipe can be furnished by which an artist will be enabled to color like Titian may also expect that one can be given by which to sculpture like Phidias, compose like Handel or Haydn, or write like Shakespeare.

ESSAY VIII.

DA VINCI, MICHAEL ANGELO, AND RAPHAEL.

“**A**T no period of the world’s history,” says the historian, “has the human mind displayed more wonderful energies than during the last part of the fifteenth and the first half of the sixteenth century ; and in no field of intellectual exertion is this more apparent than in that of the Fine Arts, especially painting.

“As no prodigious development of moral and intellectual resources is independent of discoverable causes and successive stages of preparation, the traces of such preparatory steps are in this case to be found in the state of religion, of literature, of commerce, and of the active concerns of life.

“This was a period most fortunate for the art of painting, whether we regard the external advantages of the time, in the progress of discovery and accessory knowledge, and in the eager patronage of the powerful and enlightened, or its internal, in the accumulated experience of many generations, which left instructive traces of its progress, — the combination of genius with the purest taste, and the connection of a thorough mastery over the resources of the art with a sobriety and temperance which forbade their abuse.”

It was at this period that those five great masters appeared whose characteristic features and vast improvements will form the subject of the present and following Essay, — Leonardo da Vinci, Michael Angelo Buonarroti, Raphael Sanzio d’ Urbino, Tiziano Vecellio, and Antonio Allegri, commonly called Correggio.

In the city of Florence at the commencement of the fourteenth century died Cimabue, commonly considered the father of modern painting. He was succeeded by the shepherd boy,

Giotto, whose improved style became the model of the times which ensued, till the appearance of Masaccio, who a hundred years later carried the art far beyond the point it had previously attained.

Masaccio's reputation remained in its turn without a rival down to the period of Leonardo da Vinci, whose exquisite works appear as the connecting link between the old and the new and more perfect style,—a style which reached its culminating point in the productions of those great painters whose names we have mentioned.

Sir Joshua Reynolds, in classing the great masters of painting, places Giulio Romano next to Raphael and Michael Angelo,—Michael Angelo first, for the grandeur and sublimity of his characters and his profound knowledge of design ; Raphael second, for the judicious arrangement of his materials, and for the grace, dignity, and expression of his characters ; and Giulio Romano third, for possessing the true poetical genius of painting in a higher degree than any other artist, and he may be entitled to take precedence of Titian and Correggio in that particular. As we are now to consider the merits of those who founded the art, not of those who followed in the footsteps of others and merely applied the principles they discovered, we shall speak of them as entitled to the rank usually assigned them, and, following the order of enumeration, invite the attention first to a brief examination of the comparative merits and improvements made by Leonardo da Vinci ; and as our object is the illustration of principles, we shall devote no more time to their personal history than is absolutely necessary to convey a distinct idea of their style and improvements.

DA VINCI.

No artist probably is better known to the public generally than the painter of "The Last Supper," and that through the celebrated engraving, originally got up in the best style of art, and since copied with greater industry and more extensively circulated than any other of the productions of the old masters, and yet, were we to ask any one to point out the painting that

best illustrated the perfection of the art, I know not that we should be directed to the principal attraction of the city of Milan; but were we to require of any one to designate the painting that had most powerfully impressed the feelings and gained the strongest hold of the affections of the entire Christian world, we should undoubtedly be told that it was the delineation of the sacred feast by Leonardo da Vinci.

Da Vinci was born in Florence in 1452. His biographer tells us he was *intended* by his father for a merchant; his parents thus appropriating him in advance, as most parents now do, to a profession for which his son had then manifested, perhaps, no sympathy or aptness. He was wiser, however, than most fathers, for he did not persist in thwarting nature's intentions; observing in his son an irrepressible love for art, he placed him (very reluctantly, of course) under the instruction of Verrocchio, the inventor of linear perspective, a sculptor, and, with the versatility of the age, likewise a goldsmith and a painter.

There is a great deal that is curious and interesting in the general history of Da Vinci, given by his biographer; but as our business is to point out the influence he exerted upon the growth of art, suffice it to say that after practising his profession with slow but certain success in various cities of Italy, he visited France by invitation of Francis I., and died at Clou, May 2, 1519, at the age of sixty-seven.

It is generally conceded that Da Vinci was one of the most remarkable personages whose name is recorded in history, a man of the most varied acquirements, and a proficient in all,—poet, painter, sculptor, musician, anatomist, architect, engineer, chemist, machinist, and man of science; he was not only considered one of the best of painters, but one of the most accomplished individuals of the age he lived in.

It was this universality of talent that excited much of the ridicule of Michael Angelo's biographer, who calls him "a Jack at all trades, and master at none."

Ridicule, however, is not argument, and the epithet was not justly applied to one in whose mind was concentrated all the learning of the centuries that preceded him, and who illumined

the way, and pointed out the path to all the improvements in art and science that have been made by succeeding generations.

Those who wish to know his position as a philosopher may find it admirably delineated by Mr. Hallam, in his "History of the Middle Ages." Our purpose is to consider him as a painter, and, fortunately, in this respect works speak louder than words, and they show, in the opinion of competent judges, that the rank of Da Vinci is not only among the fathers, but among the founders, of the art; that he is to be considered not only as one who preceded, but excelled, and whose excellence was well appreciated by those who came after him. "His chiaro-oscuro is to be traced in the magic and force of Correggio and Giorgione; his delicate and accurate delineation of character, his color, and his sweetness of expression, reappear in Raphael; while in anatomical knowledge and energetic expression he is the real precursor of Michael Angelo."

That he obtained power over the most complicated composition is evinced in his celebrated group of horsemen, in the cartoon of "The Battle of the Standard." "The Last Supper" exhibited a propriety of expression and correctness of drawing at the time unapproached, and, if seen as originally finished, probably unsurpassed.

Da Vinci was inferior to Michael Angelo in grandeur, boldness of conception, and drawing of the figure; but he was superior to him in all the amiable parts of the art. Make the entire range of painting, and you will not easily find anything that in profoundness of feeling and sweetness of expression is superior to the delineation of Christ and the beloved disciple in "The Last Supper."

But the influence of this painter extends much farther than the sphere of individual example. Although Signorelli, his contemporary, by entering the world of imagination (in the first purely *imaginative* picture, "The Resurrection of the Dead"), had *extended* the field of art, Da Vinci *added* a novel and important feature to its technical department, — the science of chiaro-oscuro in its most serious character, that which is selected and composed to exhibit individual objects to advantage, by *massing* the lights and shadows.

This arrangement was distinct from the mere natural light and shade of objects, brought to perfection by Masaccio ; it consists principally in the selection of a concentrated light, and consequently a larger quantity of shade, such as is produced by lamplight, and the union of those shades with the ground of relief.

Before the time of this artist, the figures had the appearance, generally, of being inlaid, or pasted on the background ; the background being not unfrequently gilded, or of an entire light blue or green color, without the slightest gradation or variation of tint, the figure telling equally strong on all parts of the canvas, in manner not unlike the drawings on our common playing-cards, and consequently meagre to an extreme degree, and without breadth and picturesque effect.

To remedy these defects, Da Vinci made the ground to partake more or less of the color of the principal objects, — sometimes light in order to extend the light, and sometimes dark in order to extend the dark, or shadow, with but few cutting outlines. This improvement, it is true, was upon a confined scale, but it was the basis of that extension, and consequent breadth of light and dark, and effect, that gave it its ultimate perfection in the works of Correggio and Rembrandt.

If to these improvements in chiaro-oscuro made by Da Vinci be added the complete union he effected between painting and the science of anatomy, and both with nature, it may justly be said that he “ prepared the way ” for the coming greatness of Michael Angelo.

MICHAEL ANGELO.

If we were so disposed, we could not dwell long upon the history of the early growth of this Colossus of the arts, for, as far as his professional labors are concerned, “ he appears to have had none ; his first efforts being fully as successful as those of his later manhood.”

As Michael Angelo, however, was born like other men, he had an infancy, lived his allotted time, and died ; but, unlike most men, his works do not follow him, for they live, and will forever live, in the influence they have had upon art and the minds and

imagination of men, beyond those of any artist that ever existed, not excepting even Raphael himself.

Whether Michael Angelo was or was not a greater artist than Raphael is another question, more properly to be considered in another portion of this discourse. That he was more original and a greater genius is conceded, and his influence is vast and overpowering.

He was born in Florence, of a noble family, March 6, 1474, twenty-three years after Da Vinci, nine before Raphael, six before Titian, and twenty before Correggio, thus making him the precursor of all the greatest ornaments of the art save Da Vinci, all of them living and at work during the same quarter of a century.

His first instructor was Ghirlandaio, then somewhat eminent as a sculptor and a painter, and who added one important improvement to the art, namely, aerial perspective, as the master of Da Vinci added linear perspective; so that the first tutor of each was an *inventor*, — a genius, in the loftiest signification of the term.

The first patron of Michael Angelo and of all art was a merchant prince, who has exercised almost as much influence over the art (although in a different way) as Michael Angelo himself, — Lorenzo de Medici, the most distinguished nobleman among the great families of Italy. He died, however, when Michael Angelo was only twenty-two years of age, in 1496.

On the death of his patron, Michael Angelo left Florence for Rome, by invitation of the Cardinal St. Georgio, and while there executed for the churches several statues, and among them "The Dead Christ," which at once established his character as a *sculptor*. He remained in Rome at this time only about a year, when he returned to Florence and was for some time in the employ of the city, though he found time to design the cartoon, so famed, called "The Battle of Pisa," representing groups of soldiers roused by the sound of a trumpet from their bathing in the river Arno, and rushing to arms, — a work that, it is thought, has had more influence upon art in the right direction than all other productions united. It was in competition with this design that Da Vinci executed "The Battle of the Standard," referred to in the notice of that artist. It was about this period,

that he sculptured those magnificent statues called "Day" and "Night" upon the tomb of the Medici family, and of which plaster casts, of the size of the originals, are to be seen in the statue gallery of the Boston Athenæum.

When Julius II. ascended the Papal chair, about the year 1503, he invited Michael Angelo, then twenty-nine years of age, to the capital, to erect for him a tomb that should surpass in splendor anything that had hitherto been done by man. There are descriptions to be found in the books of the first magnificent conception of this monument, but we have not space to give it, as it was never finished according to the original design, — for, instead of forty, it is now adorned with but seven statues, and only three of them by Michael Angelo; but one of them, and that the centre figure, is the celebrated "Moses," — a work of unsurpassed grandeur, and exhibiting almost as miraculous a power over the marble as that displayed by the prophet himself when he smote the rock in the wilderness, and the waters gushed forth.

While Michael Angelo was engaged on this gorgeous production, it was suggested to the Pope by San Gallo, an architect, that he had no building of corresponding grandeur to place it in. Accordingly the present structure of St. Peter's was resolved upon. Several plans were sent in, but Bramante proved the successful competitor. His conceptions were, however, like the first conceptions of the monument, too grand for execution. Had they been carried out, it would have required the contributions of the world for their realization. They were modified, and the work was proceeded with, and in the process of time, a period of many years, the whole was completed. The dome was the work of Michael Angelo, who also made other important additions and alterations; but we have not space to discriminate.

While Bramante was engaged upon St. Peter's, and Michael Angelo on the monument, the architect, becoming jealous of the admiration bestowed by the Pope upon the sculptor, and instilling into the former the dread of building his own monument, suggested that the latter should be employed in painting the

walls of the Sistine Chapel, then just made ready for adornment. Julius adopted the suggestion, and a stage proper for the work was erected.

At this time Michael Angelo knew comparatively nothing of fresco painting, or, indeed, of any kind of painting, although a great draughtsman; having pursued drawing little further than as indispensably connected with architecture and sculpture. The present business, therefore, was not one that he would have selected. He set about the work, however, and, having completed the designs in a series of cartoons, he endeavored to have these painted by artists brought from Florence. On trial, their labors proved entirely unsatisfactory, and he dismissed them in almost utter hopelessness, and, shutting himself up in the chapel with a resolution to depend in future entirely upon his own individual powers, at length, after repeated difficulties, achieved with his own hand in twenty-two months the entire vault, — the most adventurous undertaking in modern art, — the whole series embracing twenty or more large and magnificent designs, thus named: The Forming of the World from Chaos; the Creation of Adam; the Creation of Eve; the Eating of the Forbidden Fruit; the Expulsion from Paradise; the Deluge; Noah and his Sons; the Brazen Serpent; Mordecai and Haman; David and Goliath; Judith and Holofernes; separate figures of the prophets, the sibyls, and the patriarchs; to which was added, some years afterwards, the Last Judgment, — a fresco painting fifty feet high and forty broad, and containing over three hundred figures larger than life, on which he was engaged ten years, more or less. After this, Michael Angelo was variously employed, sometimes as a painter, but generally as an architect and sculptor, to the advanced age of ninety-five, when, like a shock of corn fit for the reaper's sickle, this patriarch of the arts was gathered to his fathers.

The oil paintings of Michael Angelo are very few, that is, those which were painted by him, for there were many that he designed which were colored by other artists, among them Daniel de Volterre's "Descent from the Cross," sometimes reckoned one of the three best oil paintings ever executed; "The Transfiguration,"

by Raphael, and "The Communion of St. Jerome," by Domenichino, completing the number.

There are those who say that he never painted more than one figure in oil, — that of Lazarus in the design that makes one of our illustrations, — considering fresco painting alone worthy of a man, but oil painting fit for old women.

Many oil paintings are ascribed to Michael Angelo that are undoubtedly impositions. Those acquainted with his style can easily detect the cheat ; for whether in sculpture, architecture, or painting, in oil or in fresco, the true works of this great artist are all characterized by a peculiar sublimity of conception, grandeur of form, breadth of manner, energy, and expression.

These are the prominent features of his system, and the extent to which he has carried them is that which almost entirely separates him from every other artist.

As these are terms that are not easily comprehended by every one when applied to art, we will offer a few words in the way of explanation, although we are conscious of our inability satisfactorily to accomplish it.

"Sublimity of conception" is a phrase that requires less explanation than any of the terms employed to express Michael Angelo's characteristics, as the same idea attaches to it as to sublimity in writing ; and what that is all know who read the prophets' descriptions of the Almighty, and other similar passages in the Sacred Record.

As it was from this source that Michael Angelo generally derived his themes, and as they were always of the sublimest character, so rarely did he fail to render them in a manner corresponding to the elevated nature of his subject ; and the evidence of this is to be found in the fact that it rarely happens that one whose tastes are highly cultivated can contemplate his best productions without experiencing that elevation of the mind and feelings which comes over all of us when reading the finest portion of the Prophets, and especially their descriptions of the Almighty.

The truly sublime in letters is said to be Hebrew in its origin. The sublime in painting dates from Michael Angelo.

And here perhaps it may be proper to remark, before proceeding to analyze the next characteristic of Michael Angelo's style, that it is not every one that is adequately affected by a view of his productions. Reynolds on his *first* visit to the Vatican failed to relish the finest works even of Raphael. However, after having contemplated them for a while, new tastes and new perceptions began to dawn upon him, and convinced him that he had formed a false opinion of the perfection of his art, which must be corrected. If, then, it required the *cultivation* of his higher powers to appreciate Raphael, who was a purely dramatic painter, how much more so is it demanded to comprehend the great epic series of Michael Angelo? Most persons at first prefer Wordsworth to Milton (or the ballad to the epic poem), or ballad-singing to the great oratorios of Handel and Haydn; but that is no argument against the superiority of Milton or Handel. The love for the higher productions in the Fine Arts is, in some measure, an *acquired* taste.

No one at first can make a successful drawing from the antique statues; he must, by looking and contemplation, have acquired a portion of that communicable warmth of feeling that created the original, and, when he has thus done, he can accomplish that which was the object of his endeavor. So one, by familiarity with the higher works of art, or of poetry or music, becomes susceptible to those lofty feelings of our nature which are alone brought out by cultivation. There are those who are born with a larger portion of this higher nature, and there are those again who have little of it and cannot acquire more, and sometimes lose what nature originally gave them by false education and neglect. Michael Angelo was one of those who, like the prophets whom he delineated, had his inspiration from above, or he never could have painted as they preached; and he was as much above common artists as they were above the Scribes, who merely read as a daily duty what the prophets wrote by inspiration.

Grandeur of form was another characteristic of Michael Angelo's style, — indeed, it was the necessary consequence of sublimity of conception; they are as intimately connected as propriety of thought and propriety of diction.

In Michael Angelo, grandeur of form (but we do not, in speaking of this characteristic, confine our remarks to that only) was the result of an amplification of the boundaries or contours of the human form beyond what we ordinarily observe in nature, as in the "Jonah," the "Moses," the "Jeremiah," and some of the figures of "The Last Judgment."

In their outlines it will be seen that the *concave* and the *convex* predominate. Those who lay great stress upon particular lines to convey particular sentiments tell us that there are none which have a greater air about them ; and hence the reason why in architecture vaulted roofs make a large portion of those buildings, in all countries, which are designed for pomp and magnificence.

"The fancy," says Mr. Addison, in the Spectator, "is infinitely more struck with the view of the open air and skies when it passes through an arch than when it comes through a square. "There certainly can be nothing grander in art than the dome of some great temple, swelling up and with its outline spanning the heavens like a rainbow ; and the glorious circle itself is no less indebted to its figure for its magnificence than it is to its colors for its beauty."

The effect of this swell of line is to give fulness, greatness, to the figure and the general forms of a composition ; not the magnitude, not the hugeness, of the elephant, but the noble, liberal structure of the lion and the tiger, — animals that, although large and muscular, are still graceful, but not elegant. The leopard is beautiful, elegant, but not grand ; he wants that large and swelling outline that distinguishes the lion and the tiger. His contours are too varied, and glide into each other too imperceptibly, for this greatness of manner that we have been describing, the principal characteristic of which is fewness of parts. Simplicity is the element of grandeur ; variety, of beauty. The Doric column is grand ; the Corinthian more beautiful, more elegant.

This grandeur of form in Michael Angelo's best productions was not confined to a single figure, it characterized the entire composition ; for whether it consisted of few or many objects, those objects act in masses, and the outlines of those masses,

like the outlines of the single figures, are large and flowing ; thus seeming to present us with the figure of the ocean, not when cut up into a thousand little surges, but when throwing up its mighty bosom in large and mountain billows. Whoever has seen the ocean after a storm at sea, when the wind has ceased, and the under swell throws up its waters into three or four swelling billows, has seen grandeur of form in its utmost sublimity ; grandeur of movement is the outline of that same sea in motion.

This majestic grandeur of form in Michael Angelo's designs was much assisted by the bold attitudes of his figures, as in "The Dream," "Jonah," "Moses," and some others ; their bosoms always swelling with some mighty sentiment, the passion found its development in an attitude or gesture of corresponding greatness.

In fact, it was utterly impossible for Michael Angelo to do anything in a small way. This was the necessary consequence of the epic character of his subject, which deals only in generals and rejects the minute, — or, if the minute is admitted, makes it but the elements or parts of a whole ; but the *petite*, or little, is never to be seen in the productions of this master, — all is liberal, expansive, and consequently his works are characterized by great "breadth of manner."

Energy — another of the characteristics of Michael Angelo's style — is the result of giving distinct character to the various parts of the body ; that is, although a unity of action reigns through the whole, yet each portion has its peculiar part well defined or articulated. Where this is not the case, but the parts glide imperceptibly into each other, more beauty is acquired, and with it more tameness and languor. But character (that is, the particular) and beauty were admitted into the compositions of Michael Angelo only so far as they could be made subservient to grandeur.

Such are some of the characteristics of Michael Angelo's style, however imperfectly presented ; and the essence of the whole was given by Fuseli, when, in as powerful an expression as ever came from the mouth of man, he said, "The hump of his dwarf was impressed with dignity, and the beggar arose from his hand the patriarch of poverty."

It has been objected to Michael Angelo that his figures are not natural, or rather go beyond nature, — which in a certain sense is true, in the common acceptance of the term ; but they are based upon nature, and no farther removed from the representations of the common objects of it than the most elevated music of Handel, Haydn, or Beethoven, or any other of the great masters, is from the inartificial note of nature from which it originates, or is an imitation of.

Many of the conceptions of Michael Angelo seem to be a sort of intermediate creation between angels and men ; and though they do not actually represent the physical structure of those existences they pretend to portray, as the prophets, sibyls, etc., yet they make an adequate and satisfactory impression upon the imagination, and thus accomplish the great end he had in view, — and they do this beyond the works, in this department, of any other master. There are none that so raise our wonder and astonishment, although they do not excite our sympathies, like the dramatic compositions of Da Vinci and Raphael.

We never fall in love with the works of this master. We stand before them, not with a feeling allied to that with which we view the rainbow, but more resembling that deeper, intenser, more fearful, and elevating sensation with which we behold the lightning, and listen to the groaning of the earthquake and the roaring of the thunder. Of course, but an imperfect idea can be formed of Michael Angelo's great style of design from mere description. To properly comprehend him, one must have seen the works themselves beneath the gloomy vaults of the Sistine Chapel ; and those only who have had that privilege can fully appreciate the compliment paid him by Raphael, when he thanked God that he had lived in the same age with and had seen the works of Michael Angelo.

RAPHAEL.

No artist ever existed, perhaps, whose works have been regarded with such unqualified admiration as those of Raphael Sanzio d' Urbino.

Raphael was born in Urbino, a small town in Italy, on Good

Friday, April 6, 1483. His father was Giovanni or John Sanzio, a painter of some note in his day, but his works were not of sufficient merit to secure him a place among the great artists of that period. It is, however, glory enough for one man to have been the parent of Raphael. Raphael was only eight years of age when he lost his mother, but, his father marrying the second time, her place was well supplied by his step-mother, who loved and cherished him as if he had been her own son.

At this time he was living in another small city, Perugia, a painter of some provincial celebrity, called Perugino, whom Raphael's father had selected as the first teacher of his son, but the parent dying August 4, 1494, before the arrangement was completed, his wishes were carried into effect by his widow, assisted by her brother, in 1495, when Raphael was just twelve years of age. Unlike Michael Angelo, but like Allston's hero, Monaldi, Raphael did not give any very early evidences of his genius. There were more promising boys in the school than he was, at starting; but he was quietly and surely laying the firm and broad foundation of those solid acquirements that ere long were to make him, like that same Monaldi, the delight and envy of his contemporaries and a model for his successors. He continued under the instruction of Perugino, we suppose, not more than five years; for at the age of seventeen we find him acting as an assistant to Pinturicchio, a painter in the city of Sienna, and, three years afterwards, a visitor in Florence, whither he had been drawn by the great fame of Da Vinci and Michael Angelo,—which was then, like a great circle upon the water, spreading in every direction,—and perhaps to examine the sculptured relics of Grecian grandeur, that at the close of the fourteenth century had arisen from their burial-places to decorate the palaces of the nobles, and especially the princely establishment of Lorenzo de Medici. His visit to Florence at this time was probably a short one, as in 1505 he was employed in executing large pictures for churches in Perugia, one of which, an altar-piece, is now at Blenheim, England; a smaller one, of "John preaching in the Wilderness," in the possession of Lord Lansdowne; and another, a miniature design,

called "The Dream of the Young Knight," now in the possession of Lady Sykes.

When he had finished these and other works, he returned to Florence, and remained there until 1508; during this period he painted some of the most exquisite of his cabinet works, as "La Belle Jardinière," "The Lady and the Goldfinch," "The Madonna under the Palm-Tree," the "St. Catherine" in the National Gallery, and several others, — in all, about thirty.

As yet Raphael had never visited Rome, but he had a friend at court, and a relation of some sort or other, in Bramante, the architect of St. Peter's. Bramante, knowing Raphael's many excellent qualities as an artist, recommended him to the then Pope, Julius II., as well fitted to adorn certain halls in the Vatican which Nicholas V. and Sextus IV. had left unfinished; and he did this, it is said, with the hope that one who was exclusively a painter would exhibit a superiority over one whose attention had been chiefly given to the sister art of sculpture, and who had, as just now stated, already excited anew the jealousy of Bramante by the successful manner in which he was adorning the Sistine Chapel.

The invitation being given by the Pope, it was accepted by Raphael, and at the age of twenty-five he commenced operations. The subject assigned him was "the establishment and maintenance of church government"; and this he illustrated by eleven large frescos, — "Parnassus," "the School of Athens," "The Dispute on the Sacrament," "The Blood-Stained Wafer," "The Deliverance of St. Peter," "The Overthrow of Heliodorus," "The Defeat of Attila," "The Vision of Constantine," "The Rout of Maxentius," "The Burning of the Borgo," and "Constantine receiving his Crown from the Sovereign Pontiff."

The first chamber was devoted to the illustration of those high intellectual pursuits which embrace, in some form or other, all intellectual culture, — Theology, Philosophy, Poetry, Law, or Jurisprudence.

The second chamber (commenced in 1510) was devoted to the illustration of the power and glory of the Church, and her miraculous deliverance from her secular enemies.

Before this chamber was finished, Julius II. died, and was succeeded by Leo X., and under his patronage was concluded the great work commenced under Julius.

In 1515 he commenced the third hall, and covered the sides of it with representations of the great events in the lives of Leo III. and Leo IV., shadowing forth under their names the glory of his then patron, Leo X.

The last of the chambers in the Vatican, the Hall of Constantine, was painted by Raphael's favorite pupil, Giulio Romano, and other of his scholars, from designs and cartoons by Raphael himself; but whether before or after his decease we cannot state with any certainty.

Although Raphael had this great national work on his hands, and other hardly less onerous and important duties to perform as the architect of St. Peter's, — an appointment he received from the Pope after the decease of Bramante, — he found time not only to execute the above, but also to adorn the walls of the Farnesina, designed and painted "The Cartoons" — originally twenty-five in number — and numerous pictures in oil, among them twelve full-length figures of the Apostles, many altar-pieces, and most of the many Madonnas that now enrich the best galleries in Europe; but above and beyond all else, he executed that triumph of the art, "The Transfiguration," — the last bequest of his genius to the arts, as he was seized with a fever, and, after a few days' illness, died on the anniversary of his birthday in 1520.

Great was the grief of Italy. The Pope had sent daily to inquire for his health, and when told that the great painter was no more, he burst out into lamentation for his own and the world's loss. The body was laid in state, and over it was suspended "The Transfiguration," yet unfinished. From his own house near St. Peter's a multitude followed the bier, and his remains were placed in the church of the Pantheon by the side of his betrothed, a daughter of Cardinal Bibbiena, — his marriage with whom was prevented by her early death.

As Raphael died on the anniversary of his birthday, he was just thirty-seven years of age, — "but a youth," as Saul said of

David, by the side of that patriarch and giant of the arts, Michael Angelo, who reached the advanced age of ninety years.

Of the productions of Raphael, there remain, it is thought, about a thousand ; but this number must include some of his larger drawings, — an amazing prolificness under any circumstances, but the less incredible when it is known, that, although he designed the whole, in the painting of them he received the assistance of others.

"The Transfiguration," not entirely finished at the time of his decease, was completed by his favorite pupil, Giulio Romano ; but, as already stated, it was exhibited to the public as it then was on the easel, beside the lifeless remains of its author ; and what must have been the impression made by such an exhibition upon the tasteful and feeling population of Italy !

It is generally conceded that no painter has done so much for the higher excellences of the art, nor, in the principles on which they are founded, has placed improvement on principles so sure and unchanging, as Raphael in these works. We repeat, the higher excellences of the art ; for you look in vain in Raphael for harmonious and powerful coloring, nor is he to be imitated for a skilful arrangement of his chiaro-oscuro, nor in the beauty of individual figures do we discover his chief excellence. "His great pre-eminence is facility and propriety of invention, the most admirable skill in composition and grouping, and, above all, appropriateness of expression with great beauty and expressiveness in the drapery."

"There is always in the works of Raphael a uniform subordination of the means to the end, and a predominance of the intellectual over the sensual and the conventional. In short, we behold in him the ennobling expounder of human character and emotions in their universal elements." The works of Raphael, therefore, do not astonish us like those of Michael Angelo, but they move us, and the power of moving (as heretofore particularly illustrated in "The Burning of the Borgo," Essay IV.) is acquired directly from human sympathy.

In this statement of the characteristic features of Raphael's style, it will be seen how widely different was the field he

occupied from that of Michael Angelo, — the one being an epic, the other a dramatic painter ; and that there would be no more propriety in instituting a comparison between them, as is often attempted, than between Milton and Shakespeare, because they do not come under the same law, — Michael Angelo under a law that regulates a creative, Raphael under one that regulates an imitative art. Which is the superior of the two arts is another question, and one that it is not necessary to decide ; nor do we think any one could be found to give a just and satisfactory decision.

It is claimed for Raphael, that, while others excel in some one quality of art, he has combined in his labors more of the requisites of perfection than any other artist. This is true, and it constitutes his superiority over those who were simply painters ; but it does not include Michael Angelo, for, protracted as his life was, it was divided among sculpture, painting, and architecture, and but a small portion of it was devoted to painting.

Although there was, it is thought, a little jealousy between Michael Angelo and Raphael in their lifetime, or rather on the part of the former, it is not worth while for the world to perpetuate the idea, for there was no occasion for it. There was glory enough in the position they each occupied to satisfy any human being, and it is not now apparent that art will ever produce their equals in the same departments. A new field may be discovered, however, and new combinations formed ; and that is the great idea always to be kept in mind, or those who come after will never rightly profit by the principles of excellence developed in the labors of those great men who have preceded them.

ESSAY IX.

TITIAN AND CORREGGIO.

IT is a remarkable circumstance, and one noted by early as well as by later writers on the history of art, that authors and artists most distinguished for their parts and genius have usually appeared in considerable numbers at the same time. This was strikingly so with regard to sculpture in Greece and painting in Italy. Thus, while in Rome and Florence design in the hands of Michael Angelo, and expression in those of Raphael, were receiving their perfection, and forming almost the exclusive subjects of study, in Venice the seductions of coloring, in Lombardy the illusions of light and shadow, were adding unknown pomp and magic to the art.

Of the great painters of the Venetian school whose names have come down to us, none stand higher on the records of art than Antonio de Messina, who first introduced the use of oil; the two Bellini, Tintoretto, Paul Veronese, Sebastiano del Piombo, Schiavone, Bassano, Giorgione, and Titian.

But of Venetian painting the great ornament is Titian, or, properly speaking, Tiziano Vecellio, whose name is synonymous with the characteristics of this school, — fine coloring.

Titian was born at Cadore, a small town in Italy, in the year 1480, twenty-nine years after Da Vinci, six after Michael Angelo, three previous to Raphael, and fourteen previous to Correggio.

When only ten years of age he was placed by his parents under the instruction of the younger Bellini, from whom he learned little save the habit of accurate delineation, the elements of his future style being derived from Giorgione, a fellow-student, — a style, however, first indicated, but with less amenity and splendor, in the works of Da Vinci.



ESSAY IX.

PAUL VERONESE AND CORRUCCI.

THE first of the Italian modern painters whose name has been prominently mentioned in the foregoing history of art, that painter is Paul Veronese, who is best known for their parts and compositions. He was a Venetian, and his work is characterized by a grandeur of manner, and a sense of the grandeur of the subject, which is not to be found in the work of any other Italian painter. He is best known for his religious and historical paintings, and his work is characterized by a grandeur of manner, and a sense of the grandeur of the subject, which is not to be found in the work of any other Italian painter. He is best known for his religious and historical paintings, and his work is characterized by a grandeur of manner, and a sense of the grandeur of the subject, which is not to be found in the work of any other Italian painter.

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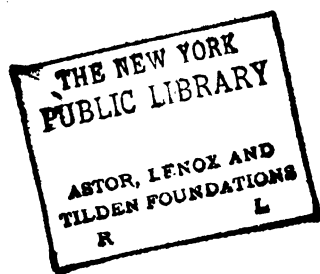
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L'Amante du Titien.



We do not propose to follow Titian along the course of his protracted career, as there is scarcely a city in Italy that has not some public edifice ornamented with the labors of his pencil, as there was scarcely a monarch of his time from whom he had not received more pressing invitations and personal homage than ever fell to the lot of any single private individual. Kings, popes, and emperors were his daily associates ; these he painted by scores, and princes by hundreds. The number of portraits of noble and ignoble personages whose heads he transferred to canvas would exceed all belief, did we not know that he lived to be nearly one hundred years old, and during ninety years of that period hardly ceased for a day to labor with his pencil.

In other departments of painting Titian was almost as prolific as in portraiture. Indeed, his historical efforts are so numerous as to excite universal astonishment, and the more so as there is no evidence, that, like Raphael, Rubens, and other distinguished artists, he received any foreign assistance.

Those of his larger productions that have given him great celebrity, perhaps the greatest, are "The Assumption of the Virgin," in the Academy at Venice, and "The Martyrdom of Peter," — the former of which, in the opinion of some critics, "embodies various excellences, such as have never been combined in any single performance, save by Titian himself" ; while the latter is spoken of in terms that to repeat would have the appearance of hyperbole.

Among his smaller productions, the most voluptuously attractive are the "Danaë" and the "Venus" ; the most beautiful portrait is that of his wife looking into a mirror held by Titian standing behind her, — a painting belonging to the French government, the same that makes our fourth illustration.

In comparing Titian with the great artists of the Roman and Florentine schools, it has been usual to describe him as the painter of physical nature, while to them has been assigned the loftier and exclusive praise of depicting the mind and the passions.

The works on which Titian was employed, appertaining to public edifices and the pomp of courts, were chiefly of a class

in which splendid effect is the chief requisite ; but, if all that is told us be true, it can hardly be said that the painter of "The Assumption" and "The Martyrdom" was unable to cope with sublimity and pathos. Neither in the drawing of the figure nor in the design, in which respect his capacity has been especially arraigned, is there, in the opinion of many, the imperfection that is alleged against him ; and, as an evidence of this, they point you to his many representations of female beauty, as the Danaë, the Venus, and others. But this may be said to prove nothing more than that he was a skilful draughtsman, not a great one ; for "the first implies only a faithful copy of the model, but the second an ability to correct it by an ideal standard, and his subject might have embodied all the beauties of form and feature to be found in those two pictures."

Michael Angelo, when he viewed his Danaë, is reported to have qualified his otherwise unlimited praise of this master. But little stress, however, should be laid on this, for he may have been judging by his own ideal standard, which, however appropriate to his own style of art and the immense scale of the Sistine Chapel, was by no means a just medium for the forms of real life, nor adapted to the representation of beauty. But, be this as it may, on one point there exists no difference of opinion, namely, in regard to Titian's merit as a colorist ; for the united verdict of all time and of all countries has pronounced his excellence in this respect unsurpassed, notwithstanding the vast developments made since his time in the chemistry of colors and general science, and the advantages resulting to his successors from his example and his principles, — for "Titian reduced to a system what before had been practised at random and without rule."

Titian was the first to unite breadth and softness to the proper degree of finish, and also the first to express the negative nature of shade, and the effect of extreme shadow and the highest light in assimilating colors, — that is, whatever the local inherent hue of objects, whether red, yellow, or blue, rendering them all equally black in the deepest shade, and all equally white in the brightest light, or in both instances color-

less. Before this, all objects in a painting, whether of a red, blue, or yellow hue, were in the deepest shadow rendered only of a darker red or blue or yellow, and more faintly so in the highest light, — which was an error, as extreme light equally with extreme shadow is the annihilator of color. This was a most important principle, and a chief source, as heretofore mentioned, of union and harmony in his system of coloring.

Titian first taught “by contrast and opposition of warm and cold colors to give splendor and expression to particular portions of a picture, and by their balance, diffusion, and echo to poise the whole. His eye, as musical as his ear, first abstracted that color acts, affects, delights, like sound ; that all actors who enter upon the scene, all stages of humanity, all ages and conditions, all passions and affections, have their characteristic color and shades of difference.”

It is to Titian, also, that the art is indebted for that generalizing process of expressing the image and character of objects by a few bold strokes of the pencil, instead of attempting to produce the same effect by laboriously working out the detail ; the manner of which, and the great advantages resulting therefrom, we explained and fully illustrated in the essay on Color.

The foregoing were the great improvements in the art of coloring introduced by the inventive genius of Titian. To fully comprehend how admirably he illustrated all this in practice, one must have seen something better by that master than can be discovered on this side of the Atlantic ; for we doubt if a truly great and original painting by Titian ever found its way to the United States. There are not many to be found even in England. Sir Joshua Reynolds once told his pupil, Northcote, that he would be willing to ruin himself to possess a really fine painting by the great Venetian. No European would think of parting willingly with one ; and certainly a change of ownership at any time would form an era in the history of art.

Titian died of the plague, at the advanced age of ninety-nine, in 1576 ; Giorgione, his fellow-student, sixty-five years previous.

We mention them together, because, at the time of Giorgione's death, their paths tended in the same direction.

CORREGGIO.

Of the remaining pupils of the Venetian school, especially Tintoretto and one or two others, we should, had we space, and did it accord with our plan, have said something ; we pass them by, however, to notice a greater benefactor to the arts than either, — Correggio, Antonio Allegri, the inventor of the third grand requisite to make manifest the power of the art, harmony of light and shadow.

Until within a few years, less has been known of the birth, fortunes, and death of Correggio than of any other distinguished painter whose name is recorded in history.

It is generally stated that he lived neglected, received little for his paintings, and at last died of the burden of sixty crowns in copper, which, being obliged to carry it a distance of twelve miles in the hot sun, so overpowered and heated him, that he fell into a fever and died a few days afterwards. How any one could seriously have made such a statement it is difficult to conceive, for it carries a falsehood on the face of it, as sixty crowns in copper would weigh nearly two hundred pounds American ; and, besides, it is inconsistent with the fact, that, from the time he was twenty-five years of age, his employment constantly increased, and from the nature of the works he was engaged on it is quite evident that he was considered the best painter in Lombardy ; and, besides, he is reported to have married a lady of fortune.

There is no great peculiarity in this romance about Correggio's death. Authors seem to think it necessary to state something approaching the miraculous, but oftener the ridiculous, about men of genius ; it is the powder that the magician throws into the box to make the egg come out a rabbit.

Correggio was born in a small town in Italy, called Correggio, about the year 1494, twenty years after Michael Angelo, eleven after Raphael, fourteen after Titian, and forty-two after Da Vinci. His father was a merchant ; his first teacher was his

uncle, Lorenzo. The greater portion of Correggio's life was passed at Parma. He never visited the immortal city, it is said, — which is hardly credible; he was a mere provincial; was entirely ignorant, it is stated, but probably not correctly, of Michael Angelo, Da Vinci, Raphael, Titian, indeed, of everything but nature, to which he paid the last sad debt, March 6, 1534, O. S., fourteen years after Raphael's decease, at the early age of forty-one. He died of a malignant fever; Raphael, as we have seen, also of a fever; Titian, of the plague; Michael Angelo, of old age; Da Vinci, in a manner not stated.

The burial-place of Da Vinci is not precisely known; probably it is in Clou, France. Titian, although dying of an infectious disease, was, by a special decree of the Senate, buried in the church of Santa Maria, in Venice. Michael Angelo reposes at Florence, Raphael in St. Peter's, and all that was mortal of Correggio has long since mouldered away beneath a Franciscan convent in Parma, but the noblest efforts of his immortal pencil still survive him in the frescos that adorn the two noble cupolas of the cathedral church of his native city. These are the most important works of Correggio in fresco. The subject of one is "The Assumption of the Virgin." The number of his oil paintings is quite as astonishing as that of Raphael's, as he is said to have had no assistance. And among them that beautiful personification of silence, meditation, and repose, "The Reading Magdalen," at Dresden; "Del Notte," also there; the "Ecce Homo," at London; and "The Marriage of St. Catherine," in the Louvre, at Paris, — have attracted universal admiration.

We have not space to particularly describe his frescos, nor is it necessary, as we shall notice some of his lesser productions; and all of them, equally with his frescos, possess the same clearness and relief, the same depth, sweetness, and purity of color, the same freedom of pencil, the same grace, beauty, and exquisite management of light and shadow, the same breadth and inexpressible harmony, — a harmony, however, be it remembered, growing out of a uniting and blending principle of light and shade, and entirely distinct from that harmony, dependent upon the balance and opposition of colors, which found its origin and triumph in the school of Venice.

We do not deem it necessary to enter into an analysis of all the qualities of Correggio's art, for he holds several of them in common with other painters, the only difference between him and others in these respects being in the superior manner in which he displays them. We shall dwell rather upon those which at the time particularly distinguished him from other artists, and upon which, in a large degree, rests his great fame; and, first, of his admirable management of light and shadow, which consisted simply in extending a large light, and making it lose itself insensibly in the dark shadowings which he placed out of the masses, as in "Del Notte," "The Magdalen," and others which will readily occur to those who are acquainted with the works of this master.

As the whole virtue of this principle is extension and gradation, it is plain enough that the principal light need not always emanate from the centre, as in "Del Notte"; it may proceed from the side, as in "Christ's Agony in the Garden," or from both sides, or from the horizon, upwards or downwards, provided the principle of graduated diminution be observed.

"The same feeling for gradation in the mutable effects of light and shade displays itself in the rapid perspective diminution of his figures, as in 'Del Notte,' or 'The Nativity,' where the shepherds in the foreground are quite gigantic compared with the more remote, which method adds greatly in giving proximity and distance and creating space. So in his forms every gradation from absolute hardness and sharpness to almost imperceptible outline is observable; and of everything else the presiding principle is graduated extension, and under its influence he has artfully connected the fiercest extremes of light and shadow, harmonized the most intense opposition of colors, and combined the greatest possible effect with the sweetest and softest repose, and that without our being able to perceive whence proceeds so much pleasure to the sight."

It is to be remarked that the dark side of the several objects in Correggio's paintings is not relieved, as is frequently the case, by a light background, but by one still darker, — a method

often followed by Rembrandt, and also by Reynolds, who mentions it as giving a rich effect. The merit of this invention, however, is to be divided between Correggio and Da Vinci.

We have not space to point out the defects of Correggio, for, although always splendid, he is said to be sometimes incorrect ; but it is only a little dust upon the diamond, and hardly dims its light. It would have been useful, perhaps, to have said something of the Venetian style of coloring, as contrasted with that of the Roman and Florentine schools ; for it is to be observed that "each has a manner peculiar to itself in some one or other of the different branches of the art, each excelling in that in which the others are deficient,—the Florentine in design, the Roman in expression and character, the Venetian in coloring, and the Lombard in light and shadow."

Whether the excellences of the several schools can ever be successfully united into one is still an open question. The attempt was once made by the Caracci in what was called the eclectic or second Bologna school. The idea was a good one, but the match was broken off, not so much by reason of any known unsuitableness in the parties as for want of power in the priest to consummate the union, or, if he had the power, he did not properly employ it.

The separation of pictorial excellence into departments had been occasioned by partial views of nature. Had the Bolognese masters taken nature as the connecting and vivifying principle, instead of seeking to effect the combination by means of rules of art, it is thought by some that they might have been eminently successful.

But the consideration of this question would require an entire essay, and, besides, the occasion does not demand a decision, as we set out with the design simply of examining and analyzing the characteristics of the founders of the four principal schools, and thus to furnish a history of the progressive growth of art from its infancy to manhood.

"Begun by Cimabue, strengthened by Giotto, confirmed by Masaccio, still further advanced by Signorelli, we have at last seen it receiving its ultimate perfection at the hands of Michael Angelo, Da Vinci, Raphael, Correggio, and Titian."

The first rendered it sublime, the three next characteristically expressive, and the last voluptuously seductive.

With the Venetian, painting was a lady arrayed for the nuptials; with the Roman and the Lombard, it was the personification of all the sweet affections and graces of humanity; with the Florentine, it was that mysterious agency "that, standing upon the boundary line between the perfect and the good, the human and divine, was found not unworthy to hold intercourse with the Deity, and to be the medium of the communication of his will and benevolence to man."

The marble is sometimes said to breathe, and the canvas to speak. If the canvas really possessed that power, while with Titian it would address us as a lover, and with Raphael and Correggio speak to us like a saint, with Michael Angelo it would talk to us like a god.

ESSAY X.

ENGLISH AND FRENCH ART.

THE present essay will be devoted to an examination of the merits of some of the most distinguished deceased English and French painters, in order to develop the principles of two schools, that, from the time of Reynolds until within the last quarter of a century, have given no evidence of possessing anything in common ; indeed, they differ as widely in the selection, conception, and execution of the subjects of their pencil, as it is possible to conceive of the members of one and the same art.

Had our limits permitted, it would have been pleasant to have said something more than we have incidentally of the pupils and immediate successors of the founders of the art, — of Giulio Romano, “the poetic Romano, the scientific Volterra, the sweet and gracious Parmegiano, the extravagant and terrible Tibaldi, the modest and tender Domenichino, the artificial Carlo Dolce, the benign and graceful Guido, the agreeable and playful Albini, the bold but incorrect Lanfranco, the strong but ungraceful Caravaggio, the learned and tender Caracci, the original and terrific Rosa” ; — we repeat, it would have been a pleasant task to have considered at length the merits of these great painters ; but we pass them by, together with Dürer, Teniers, Rubens, in short, almost the entire old German, Dutch, Flemish, and Spanish masters, to speak of those who, though their inferiors in many important particulars, yet are deserving especial consideration in this volume, inasmuch as a discussion of their merits will afford an opportunity of giving a contrasted view of the principles of two schools so entirely differing in every important particular as to justify us in designating one as the

natural, the other as the affected school ; and we will commence with the natural, or the English school. But first we have a few remarks to make in reply to the oft-repeated inquiry, why England, a nation as far advanced in all the essentials of civilization as any on the Continent, had, until the coming of Hogarth in 1725, produced no painter who really merited attention, who possessed talent for original composition, or skill to render his conceptions permanent. And we are the more persuaded briefly to pursue this examination because the causes to which this tardy development was owing are general in their nature, and equally illustrate a similar condition of things in any other country.

We do not mean it to be understood that there were no painters in England during all this early period, for there was Holbein, so famous in the reign of Henry VIII. ; and Sir Peter Lely, who figured in his light, lascivious, though graceful and unmeaning manner, in the reign of Charles II. ; and Sir Godfrey Kneller, Lely's rival, and, as some think, over-estimated successor ; and Rubens, the prolific Rubens ; and the elegant and refined Van Dyck, who painted and immortalized the nobles of England, and adorned and enriched the palaces of Charles I. But these were all foreign, not native artists.

True it is, also, that contemporary with these exotics were several Englishmen who used the brush and the pencil, — for no nation at all civilized is at any time without art of some kind, — painters, too, celebrated in their day and generation, but whose greatest glory now is not to have been quite as bad as their fellow-laborers ; but they all went for nothing on the appearance of Hogarth, whose mighty genius, as compared with all that had preceded him, was as the sun to a meteor, — a meteor that with a partial and momentary illumination passes along the horizon, explodes, and is gone forever.

Various causes have been assigned for this condition of things. Some have sought a solution in the climate of England, and this probably would weigh greatly with Bunsen ; but, however plausible such a supposition might have appeared up to a certain period, yet it is hardly justified by the present condition of art

in England, and its degraded condition in those countries once most distinguished for their advancement in it. Byron says of Greece, —

“ Yet are thy skies as blue, thy crags as wild;
 Sweet are thy groves, and verdant are thy fields,
 Thine olive ripe as when Minerva smiled,
 And still his honeyed wealth Hymettus yields;
 There the blithe bee his fragrant fortress builds,
 The freeborn wanderer of thy mountain air;
 Apollo still thy long, long summer gilds,
 Still in his beam Mendeli's marbles glare,
 Art, glory, freedom, fail, but nature still is fair.”

We know that the climate of Italy is the same now as in the days of Leo and Julius, and yet, as compared with the past, how poor is she in modern masters of the art !

This matter of climate as affecting mental development is a very common argument, and, with other physical causes, is doubtless entitled to consideration ; but much more importance, we apprehend, is sometimes attached than justly belongs to it. A better reason than this, and one that finds corroboration in the history of Grecian and Italian art, is supplied by Eames, when he tells us that in the time of Henry VII., when painting was rendering Italy the most renowned country on earth, “there did not exist in England, as in Italy in the poetry of Dante before the appearance of Michael Angelo and Raphael, and in Greece in the poetry of Homer before the appearance of Phidias and Apelles, any standard of characteristic originality ; for, with the exception of Surrey, no poet of genius had appeared in England, and poetry must, nay, always does, precede painting. Nor is this an accidental circumstance. The labors of the poet are a creative preparation for the sister art ; for by their rapid and wide-spread circulation they soften the sensibilities, arouse the imagination, give to taste an existence and a feeling of its object, and awaken the mind to a sense of its intellectual wants. The works of poetry also constitute a common chronicle, whether of fiction or of reality, whose events are dear to, and quickly recognizable by all. Fancy thus obtains a love of its own, whose legends delight by repetition, and whose imagery animates the canvas and the marble.”

The English mind then, we may conclude, had not been sufficiently matured, the fancy and the imagination sufficiently warmed, for the pencil's work. But this state of things was not always to continue; Spenser, and a greater than he, had come. For a long period, however, the great English poets were but limitedly read; they were not, like Homer and Dante, the morning and evening hymn of the people. The war made by the Reformers and Puritans against the Romish Church had a counteracting influence on art, and, at a later period, "the profound speculations of Locke and the amazing demonstrations of Newton were by no means favorable to painting. The sublime mysteries unveiled by the genius of Newton gave an especial bias to men's minds, and caused his own age to view with indifference, as light and valueless, pursuits which seemed to administer only to the amenities of life, or to hang only as graceful ornaments on society."

But amid all this Apollo had not sung unheard. Slowly, it is true, but surely, he had been piping his way into the English heart. The great English poets were in time more extensively read and appreciated. The great English essayists, with Addison at their head, had not written in vain. The time had at last arrived when English artistic talent, at the touch of the pencil of Hogarth, was to rise from its slumbers, like Aurora from the ocean, and illumine the canvas with all the tints of the morning.

Hogarth first attracted public attention about the year 1725. Reynolds appeared about twenty-five years subsequently. Contemporary with Reynolds were West and Barry in the historical department, Opie in history and portraiture, and Wilson and Gainsborough in landscape. These early artists, with Moreland, Beechy, Bird, and Wright a little later, with Lawrence, Wilkie, Turner, Newton, Leslie, Jackson, Stanfield, Collins of more recent date, and others, familiar to the world, now living, form a constellation of genius whose works, with all their imperfections, have not, until within a brief period, been equalled by anything this side of the Caracci, save by those masterly productions of the earlier French artists, Claude, Poussin, Greuze,

and Watteau on the opposite side of the channel, and by Allston, and two or three others perhaps, on this side of the Atlantic.

A great deal of eulogium has of late years been bestowed upon the Germans, and, no doubt, so far as they worked upon the principles of the fathers of the art, they deserved it. But we are also continually hearing the praises of a school of art founded by them, called the Pre-Raphaelite, a branch of which exists in this country, and another and a much larger one in England.

As the King of Prussia, at the time of its birth, on the occasion of laying the corner-stone of an academy of art, went so far as to congratulate his audience and the world on the successful discovery of, or rather return to, the only true principles of painting, it is to be presumed that he did not think much of Da Vinci, Michael Angelo, Raphael, Titian, or Correggio, their associates and successors.

Whether the King of Prussia was or was not a judge of art, and the new school did or did not deserve the compliment, we think hardly admits of discussion; for if it be, as reported, that the charms of color and the magic of chiaro-oscuro are entirely rejected from the compositions of this school, the main reliance being on minute finish of each particular, however insignificant, and in the more important designs upon drawing and expression, the proposed object being to restore, as they express it, the simplicity and severity of the masters that immediately preceded those who have generally been considered the founders of modern art, viz., Da Vinci, Michael Angelo, Raphael, Titian, and Correggio, then we think they have robbed the art of its ornaments, of a large portion of that which makes it desirable and attractive, and that even under the fostering care of such powerful supporters as Ruskin it is not destined to endure; for, however well the dry, simple, and severe style of those early painters, Cimabue and Giotto, may suit the illustrating of such subjects as they generally attempted, — religion in its suffering characters, — it is not fitted for the portrayal of those scenes of familiar life and daily occurrence on which the painters of the present day most frequently employ their pencil. If the Pre-

Raphaelite painter of Germany and England is merely going to repeat what has been done before, then we think his effort will be attended with small success ; for the modern artist has not that deep, intense, and holy enthusiasm to nerve his hand which inspired the pencil of those early painters.

Such persons need to be reminded that the art addresses itself to the eye through the medium of the picturesque, as well as to the mind and the affections through the medium of expression ; and that expression is assisted and only made perfect by the illusions of color and light and dark, or *chiaro-oscuro*, and that he is but a draughtsman, not a painter, who does not rely upon those constituent parts of the art as well as upon design, composition, and expression.

The first business of a painter is to make a picture to please the eye ; the second, to satisfy the mind ; but the element of the beautiful or the picturesque is, to a certain extent, variety. How far this variety shall be modified by simplicity or severity — that is, what shall be the degree of the picturesque in any subject of the pencil's imitation — must depend entirely, as before demonstrated, upon the nature of the subject, whether grave or gay, joyful or pathetic, playful or dignified, tender or severe, each requiring an entirely different treatment in every constituent portion of the art.

This is one of the governing ideas in art ; but where it is forgotten or rejected, and dogmatism has said that every object of the pencil's imitation shall be characterized by the severity and dryness of Cimabue and Giotto, the inevitable consequence must be either to limit the subjects for painting to a single class, or a mannerism as unsatisfactory as it is untrue and unnatural.

There may be some misunderstanding, on our part, in regard to these German innovations. If its intention was only to infuse into modern art more energy and vigor, to expunge from the canvas, as unworthy so divine an art as that of painting, that wretched, flimsy sentimentality that, in its most diluted form, finds its way to the public eye through the medium of drawing-room scrap-books and souvenirs, why, well ; but if the inference from it is that all changes made by Da Vinci, Michael Angelo,

Raphael, Titian, and Correggio were only additions, not improvements, false, meretricious, and unnatural, then we think they have chosen a road that, the farther they travel in it, will lead them still farther from excellence.

There is one branch of art in which the earlier painters find in our own day few competitors or rivals, namely, fresco painting.

No legitimate attempts after the fashion of the old masters have, that I know of, been made in the United States. Wall-painting on a hard surface is common, but not on the green or fresh plaster, in order that the color may be incorporated and dry with the plaster. It may be otherwise in Europe, but that is not important to our present discussion, as it is only regarding the execution of cabinet pictures in oil as a vehicle for colors that we are now to consider the painters of England; among them none have held a higher position, and are better known to the public by the numerous engravings from their works, than Hogarth, Reynolds, West, Lawrence, and Wilkie. It is to these distinguished artists, as the exponents of the natural school, that the attention is now invited.

HOGARTH.

Of no English painter has so much been written as of Hogarth, and there is none of whose merits there exists so great a difference of opinion, even among those who claim to be considered competent judges, for the reason that no one has been estimated on principles so entirely opposite. We shall endeavor to dig him out of this chaos of criticism and place him in his true position. At the outset, we claim for him the merit of being the first native artist who proved practically that there existed in English history subjects, and in England talent, for other painting than portraiture; and, second, that he was a genius,—for he found out a new branch of art, as before Hogarth there had been nothing in his style in any country on earth.

This being the case, it is evident that in settling Hogarth's

position we are not to judge him by the same law which we do those who follow in the wake of the Italian masters, except in the technic part of the art, for thereby we commit the same error which the French critics do in judging Shakespeare by Aristotle's rules of the drama; both Hogarth and Shakespeare were new creations, and brought their own law with them. "They were a law unto themselves."

Whoever has seen Hogarth's paintings, and not the engravings only, and is familiar with the best of the works of the old masters, needs not to be told that in his coloring and *chiaro-oscuro* Hogarth bears no comparison with the Italians, and in the drawing of the figure differs widely from them, "not because he paints low, but every-day life. His aim, however, was not to depict the sublimity of form, like them, nor the idealities of form, like the Greeks, but to hold the mirror up to nature, to show vice its own features, man his own image." His manner of doing this was generally through the medium of satire, and of his success in this there can be but one opinion.

Of Hogarth's success as an historical painter, in the common acceptation of the term, we cannot speak with any great confidence, as his efforts in this department are very limited; but an examination of his "Garrick as Richard III.," and that other composition, "Paul before Felix,"—although the latter has glaring defects,—constrains us to acknowledge, that, had he chosen to exercise this talent to any extent, he might have taken a stand, as an historical painter, in advance of any other painter that has appeared in England.

"But one swallow does not make a summer," as the proverb has it; therefore it is best to rest Hogarth's fame on his success as a painter of satire, on his finding out a pleasant and amusing way of improving the heart.

Save in one or two instances—and "Paul before Felix" is one of them—Hogarth gives little evidence of having studied the works of the old masters. He is said to have been of the opinion that such a course led to inferiority, and cramped the genius; but in this, as a general rule, he was doubtless mistaken, although the sentiment was right as regards himself.

God saw that man required something new in art, and he made Hogarth the instrument to supply the deficiency. Hogarth would have been spoiled by education. There was, on his part, no need for a master; he was born one. He was one of those rare geniuses that Nature sends into the world finished. It is not often that she attempts it, but when she does she succeeds to perfection.

In this respect Hogarth resembles Shakespeare, and the former is as much the national painter as the latter was the national poet of Great Britain; and of both it may be justly said, in the words of Garrick, —

‘ Their matchless works, of fame secure,
Shall live, their country’s pride and boast,
As long as Nature shall endure,
And only in her wreck be lost.”

WILKIE.

The artist most resembling Hogarth was Wilkie, the painter of “The Blind Fiddler,” “Letter of Introduction,” “Rent-Day,” “Cut Finger,” “Duncan Gray,” and others well known to the public. We should not have noticed him at all, eminent as he was, but for an attempt made some years ago by John Burnett, in his “Life of Sir Joshua Reynolds,” to elevate Wilkie at the expense of Hogarth; and the reason why we should have passed him by is, that he was not, like Hogarth, the discoverer of a new branch of art, nor do his works develop any principle not exhibited in those of the old masters; we use him simply as affording the best medium through which to reach the characteristic features of the style of Hogarth. Burnett has been severely rebuked for his injustice by a writer in Blackwood’s Magazine, and justly so, for in point of genius there can be no comparison between them.

The superiority insisted upon by Burnett consists, as he says, in Wilkie’s pictures being a general exhibition of manners, while Hogarth’s are only isolated, local representations, — Hogarth displaying the singularities, Wilkie the leading actions and feelings, of life; or, in other words, that Hogarth portrayed only the

changeable events of his own time, Wilkie such manners as depend upon standing relations and general passions, which are coextensive with the race.

This is what Burnett says of Hogarth, and his opinion is only one more added to the opinion of those who have not been able to comprehend the genius of this master.

Now, that Wilkie's pictures are the delineations of universal nature, of feelings and manners that are not limited to time and place, must certainly be granted; for his "Rent-Day," "Blind Fiddler," "Letter of Introduction," "Cut Finger," "Duncan Gray," etc., are the representations of such scenes all the world over, — we mean as far as the subject and the expression of the passions, feelings, and sentiments are concerned, for oppressive landlords, repulsive aristocrats, cut fingers, and gentle wooers are not particularly English. They are to be found in every country and at all times; and the feelings they excite are the same in the breast of one person as another.

And so with Hogarth's productions. His "Marriage à la Mode," "Rake's Progress," "Industry and Idleness," and many others, are delineations of scenes and feelings not peculiar to his own age or country; for mercenary marriages, marriages for a settlement, industrious and lazy apprentices, and profligate young men are to be found in all climes and at all periods. And it must continue to be so as long as there are mercenary parents, obstinate daughters, dissipated sons, and thoughtless as well as prudent clerks; and such will always be the case until human nature ceases to be swayed by other than proper motives and wholesome influences.

Hogarth is of time and place — that is, *local* — only in his *costume*. It is this which has so egregiously misled the critics. They have looked at the binding of the book, rather than to its contents; to the clothes the man wears, rather than to his actions and character. The passions that Hogarth delineates and his mode of expressing them are coeval with the human race; and hence the difference, as we shall by and by point out, between Hogarth and the French painters of the school of David.

To repeat, the passions, feelings, sentiments, etc., that Hogarth delineates, and his manner of expressing them, are not local, and the evidence of this is to be found in the fact that his paintings awaken sympathy in the bosom of every spectator not only of the English spectator, but of every other country; and this being so, it follows that in his art he is natural, and, because natural not local, but universal, although his costume, being local, has hindered the general perception of this truth. The real difference between Wilkie and Hogarth we apprehend to be this: "The latter is less ideal than the former. There is also more refinement, more delicacy, in Wilkie than in Hogarth, less breadth of humor, more tenderness, though not a greater depth of feeling.

"They resemble each other in that, generally, they painted common, not vulgar life, in which respect they both differed from the Dutch and Flemish masters; but a more striking difference, particularly between Wilkie and the Dutch and Flemish masters, is the entire deficiency of that delightful sentiment that the English artist has so successfully spread over his most lowly scenes." Take almost any of his productions, — his "Duncan Gray," for example, — and place it by any effort of the Dutch and Flemings, and you will at once understand the great excellence of Wilkie and the justice of this criticism.

There are other distinguishing characteristics of this great painter, but we have not time to notice them; still, although they show still further his superiority to the Flemings and Dutch, they leave no doubt whatever of the inferiority of his genius to that of Hogarth, or of his indebtedness to that master; for, after all that can be said of him, he did but explore and richly cultivate a country of which Hogarth was the discoverer. He may have travelled farther into the interior in a finer carriage and in better company; but Hogarth pointed out to him the way, and furnished him with a portion of the means with which to perform the journey.

It is not often that the pioneer in any invention, discovery, or improvement gets his full share of the glory. Fuseli has finely said of Columbus that he was the father, as it were, of

this continent, but Amerigo Vespucci gave it its name ; and yet Columbus, when by physical and astronomic calculations he concluded to the existence of land in an opposite hemisphere, was, in fact, the author or cause of all the discoveries made by subsequent navigators.

So we may say of Hogarth's art, no matter what improvements may have been ingrafted upon it by others, they must all date their origin from that master. They did but give variations to an air originally composed by Hogarth.

SIR JOSHUA REYNOLDS.

It is not our intention to say much of this distinguished painter and accomplished gentleman. The necessity for it is superseded by his general notoriety, — a notoriety for which he is scarcely less indebted to Johnson, Goldsmith, and other members of the great literary club of that period, than to his discourses, which, although sometimes rendered obscure to the general scholar by the technicalities of the art, are upon the whole so admirably written as to engage, not the attention of artists only, but likewise that of the public at large, to such a degree that "there can hardly be found an individual who claims any acquaintance with general literature who has not in his library, or has at least read, the Lectures of Sir Joshua Reynolds."

Notwithstanding Hogarth was Reynolds's predecessor by nearly a quarter of a century, he is not considered to be the founder of the English school. That merit, we think, improperly attaches to Reynolds. It is generally conceded that as an historical painter Reynolds does not rank high. His "Ugolino, the Italian count who with his children perished of hunger in a dungeon, has been considered a failure. His "Holy Family" has little more than the charm of novelty. In his "Cardinal Beaufort" he reached a high degree of excellence. His "Barrish Lord," a copy of which is owned by the Boston Athenæum, is universally acknowledged to be a splendid effort, for a single figure ; his master effort, however, in this department

is Mrs. Siddons as "The Tragic Muse," which (if so large a composition, with its symbolic accompaniment, is to be regarded as a portrait) Lawrence has pronounced the finest in existence. There are those who think they can trace in it something of the manner of Michael Angelo in his sibyls and prophets; nor would this be at all surprising, as from the period of his first visit to Rome, before he arrived at manhood, he was a constant and studious admirer of that great master. It is stated in *Blackwood's Magazine*, that when Wilkie, Phillips, Hilton, and Cooke, English painters, visited the Sistine Chapel in 1825, they were struck by the resemblance, in heads and figures, groups and hues of color, to many of Michael Angelo's pictures, but that they were the more especially impressed by the similarity of the "high aim and the power of expressing the deep thoughts of the inward man," that now gives to Reynolds's works their greatest value. It was mainly through the principles acquired in the Vatican that he restored a degraded department of painting to its former splendor. It was in the Vatican that he imbibed the general greatness of his style; it was there that he obtained his power of investing his figures with innate dignity and grace; it was there that he learned to rise in the representation of mental qualities to the height of the real, or to soar into the regions of the ideal. One who is familiar with his works cannot have failed to observe how numerous are the mental states he has depicted, which no other artist had attempted, and the different phases of the same passion and sentiment. This is well illustrated by his portrait of the brave Commodore Keppel, in comparison with that of the no less brave General Eliott (Lord Heathfield). The Commodore had been shipwrecked when he was but twenty-one years of age. The painter has represented him walking quickly along the shore, and, as he points with one hand to an object out of the picture, he is evidently delivering with rapid energy some pressing order required by the emergency.

The accessories are in keeping with the incident, — a rocky coast, a stormy sea, and tempestuous clouds. The hero is depicted with the elasticity of youth; his countenance teems with

fire, and his face and actions are alike indicative of the impetuous urgency demanded by a sudden crisis.

Lord Heathfield was past sixty when the siege of Gibraltar commenced, and it lasted four years. He stands upon a rock, holding the key of the fortress, with the chain attached to the key twice twisted round his hand. The calm courage of age, the lasting power of endurance, the fixed purpose never to yield, are here exchanged for juvenile spirit and impulsive ardor. The iron grasp of the hand, the commanding carriage of the head, the resolute confidence of the eyes, the dogged determination of the mouth, all bespeak his self-possessed defiance and unchangeable tenacity. No two phases of heroism could be more appropriate and more distinct. It was never excelled even by Velasquez.

And then his representations of the high-bred women of England, — so stately, graceful, and elegant ; such variety in their attitudes, always indicating delicacy and refinement ; and their expression, always sufficiently characteristic for individuality, but still with that breadth that attaches to general beauty. Among the vast variety of expression in his female heads, the most frequent is some form of pensive tenderness. They are steeped in exquisite poetry, and possess the same enchanting union of truth and loveliness which charm us in the creation of the poet.

“Reynolds,” says Leslie, “never appears more in his glory than in his paintings of children. In spite of the host of affections that gather round the young, this singularly winning and picturesque stage of life had been almost overlooked by preceding masters. The painters of religious subjects represented children as seraphic beings, and the painters of portraits represented them with the formal air which they wore when they sat for their pictures. The happy idea occurred to Reynolds of representing them as they are seen in their daily doings. He presents them to us in their games, their pursuits, their glee and their gravity, their archness and their artlessness, their spirit and their shyness ; the seriousness with which they engage in their little occupations, and the sweet and holy innocence, are all embodied with unri-

valled felicity. No one ever surpassed him in his love for children, and here is the secret of his success.

“Nor did his hand lose its cunning in passing from the softest graces of women and children to the attributes of men. His male heads abound with masculine vigor, and are discriminated by the strongest traits of individuality.”

The aim of most portrait-painters is confined to external likeness ; but likeness of feature was the least achievement of Reynolds. His was the deeper and nobler aim, the personification of character.

Reynolds was peculiarly happy in the attitudes of his figures. They have the never-failing accompaniment of grace and dignity, and they are always in unison with the expression of the countenance. His figures are quite as much portraits as his faces, and the attitudes are always characteristic of the originals. His choicest productions have always the beauty of extreme *simplicity*. These are qualities that have been rarely if ever found united in any other artist in this department of painting, and they render him the greatest portrait-painter that has yet appeared in England since Van Dyck, and a perfect model for imitation.

The greatest portrait-painter that has appeared in England, and perhaps in any country, since Sir Joshua Reynolds, was Sir Thomas Lawrence. The question is often asked, How does he compare with Sir Joshua Reynolds? and it is not difficult to answer it. On the whole, he is much his inferior. In the representation of females he comes well up to Reynolds, and in his delineation of children he is very successful ; but in his portraits of men he falls far below him. His female portraits have a very fashionable and graceful air about them, and his male portraits are exceedingly genteel, but they want that dignified and lofty air of conscious superiority that characterizes the portraits of Reynolds.

One of Reynolds's greatest excellences was his *color*, in which particular Lawrence was not distinguished. The coloring of Lawrence has much brilliancy, but it is that of silver. Reynolds's brilliancy was that of gold. By the side of the great

painters of the Venetian school, the coloring of Lawrence is cold and faded ; if it shines at all, it is only as a star at midday. Reynolds, by the side of the old masters, shines as a star at night, but it is one of the second magnitude. It was sufficiently resplendent, however, to make him "the observed of all observers" in his lifetime ; it certainly has not missed the backward and upward gaze of posterity.

BENJAMIN WEST.

We come next, in the continuation of the subject of modern art, to speak of two painters who forty years ago held a position in the public estimation but little inferior to that of Michael Angelo and Raphael, and who in these latter days exercised in England and France a much greater influence upon art, but whether justly or not will the better appear at the close of our examination. They have both almost passed from memory, and one hears as little of their once great fame as if they had never existed. We refer to Sir Benjamin West and the French painter, David.

West was born of Quaker parents in Philadelphia, and left this country when a boy, some time before or at the close of the Revolution, to pursue his studies as an artist in Europe, and subsequently, in the reign of George III., became President of the Royal English Academy, after the retirement of Reynolds ; he died about the year 1820, and was succeeded by Sir Thomas Lawrence. David was for many years President of the French Academy of Art under Napoleon, and died at Brussels in 1825. He was exiled from his native land by a decree of the Bourbons after their restoration, having been one of the Assembly that condemned and executed Louis XVI.

There was one feature in Mr. West's character that ought to endear him to the people of the United States, namely, that, although a resident for sixty years of another country, the beloved of the king and the adored of the people, he never "forgot Jerusalem" ; but it could not have been otherwise with one whose private character was so pure and beautiful and above

reproach ; and, besides, there was something so venerable and apostolic in his personal appearance that we approach him with a feeling of reverence and respect not unlike that with which we should enter some ancient, half-ruined cathedral, though simply to study its proportions, and not for the purposes of devotion.

It is not our present business, however, to speak of his many private virtues, but to take his dimensions as an artist that once stood in public opinion, on both sides of the Atlantic, at the very head of his profession, but whose depression has for some years past been at a point almost corresponding to his former elevation, thus furnishing a striking evidence of the fickleness and apparent cruelty of that fortune which but too often takes its victim to the Capitol, that it may the more conveniently dash him from the Tarpeian rock.

That West should have thus fallen in public estimation appears very remarkable to the few living Americans who remember him as the author of those once celebrated pictures, "Death upon the Pale Horse," "Christ before Pilate," "Christ healing the Sick,"—paintings that were among the wonders of our childhood ; but so it is, and if any irrefutable evidence were wanting to support the assertion, it is supplied by the fact, in addition to the long-continued unbroken silence respecting him, that at the sale of his paintings in the year 1830, not long after his decease, at his gallery in London, the picture of "Death upon the Pale Horse," for which in his lifetime he refused fifty thousand dollars,—and the admission-money to see which, when on exhibition, exceeded that sum,—was bid in by the family for about eight thousand dollars, and afterwards sold to the Pennsylvania Academy of Fine Arts for a sum far below it. There were but few of his pictures disposed of at the London sale, and at sums proportionally limited. We attended the sale, and speak from our own knowledge.

From this remark it must not be inferred that such was the intrinsic value of his paintings, for it is generally conceded by good judges that Mr. West is as much underrated now as he was overrated in his lifetime. We only mention it as a fact,

and one not very creditable to the discernment of the British people ; for it was only a few years previous that he was thought to have wrested the palm even from the old masters themselves, and the honor paid him by both sovereign and people was equal to this appreciation of his abilities. But public opinion, as already stated, has long since changed in England, and Mr. West, although admitted to have exhibited eminent ability in many of his earlier and unscriptural subjects, is now thought to have attempted more than he could accomplish in what were once considered his finest efforts.

The composition is allowed to have been good ; the drawing of the figures correct, and without that statue-like appearance so universal in the French school of David of that period. This the transatlantic critics concede to West ; but then, again, they urge, that, to animate this framework, to inspire these moulds of form and emblems of intelligence with action and sentiment, the touch of that genius, to whose final aim external science furnishes the bare instrument, is wanting. The representation, they acknowledge, is chaste, but it is too often, they say, a *representation*. There wants the *informing mind*, which gives to art its truest, only mastery over the human spirit. Resolve the whole into detail, examine every figure, asking for what purpose it has been introduced and what aid it gives the story, and one then, it is contended, not only feels, but sees, the deficiency.

Mr. West's coloring is also considered to have been very defective ; of this he was himself little conscious, but, whatever injustice may have been done him in other respects, all must concede that he was not a colorist after the manner of Titian.

It is rarely that a man of eminent ability is estimated at his proper value during his lifetime, but we know of no greater revolution of opinion than has taken place in regard to Mr. West.

There have been frequent attempts to account for this change. A German critic fancied that what were once considered his best efforts were attractive to Englishmen because the subjects of them were taken from the Bible ; but an English critic, in reply,

says that it was not so much because they were taken from the Bible, as that the subjects of most of them came home to the feelings of Englishmen.

Now this may in a measure account for their popularity at the time, even supposing that there were some prominent defects in their mechanical execution, but, if it was a complete solution of the question, that influence ought still to continue to operate; as it does not, we must seek a solution elsewhere, and we think it is to be found in the influence that always attaches, in monarchical governments, to the opinions of the king in matters of taste, and, in this instance, to the over-value placed upon Mr. West's efforts by his munificent patron, George III., who not only had the highest appreciation of him as an artist, but also a very strong personal attachment to him as a man.

Now whether George III. was or was not a judge of art, whether he was or was not right in his estimate, does not at all affect the question; it was enough that he thought favorably of Mr. West. These opinions were as a matter of duty and policy caught up by the nobles, as a matter of imitation were echoed back by the people, and so continued without any diminution or variation until the government came under the control of George IV., and he countermanded the orders for numerous paintings which West had been commissioned by George III. to execute, when public opinion immediately changed, and West's popularity descended to the horizon more rapidly than it had ascended to the zenith.

West's popularity, therefore, at one time, and his unpopularity now, are not to be regarded as any proof of either merit or demerit.

West's popularity in this country at the time may be partially accounted for by his American origin, and our willingness to receive then, as correct in matters of taste, any opinions that had been indorsed on the other side of the Atlantic. And it was some slight gratification to our pride to know that a native-born American was President of the Royal Academy, as it implied, whether justly or not, the inferiority of native English

artists; and this very circumstance of West's American origin doubtless had a great influence upon George IV., for he had a deep-seated hatred of everything connected with a democratic government, and consequently an indirect influence on the public.

The present low estimate of Mr. West's once popular productions, however, is not confined to England, but has long since found support in the opinion of competent German critics. We therefore apprehend that a better reason for it is to be found in the circumstance that it was not until after the fall of Napoleon, and Italy was thrown open to British travellers, that West was brought in such direct comparison with the old masters, — a comparison that was the more direct, when, after Mr. West's decease, two of his grandest paintings, "Christ healing the Sick" and "The Last Supper," were hung in the National Gallery by the side of Michael Angelo's amazing production, "The Raising of Lazarus," and other old paintings of acknowledged merit.

This was a severe test, and it must be confessed, even by those most partial to Mr. West, that the comparison establishes his inferiority past all dispute. We speak from our own observation.

West's inferiority, as compared with modern art, is not so much insisted on. It was the opinion of Lawrence, that, with few exceptions, — the claims of the beautiful and the eminent permitted to the pencil of Reynolds, — West's scriptural productions are not only superior to any previous essays of English art in this department, but surpass contemporary effort on the Continent.

West's earlier efforts were upon unscriptural themes, and in these no one disputes his great excellence. "The Death of Wolfe," "The Battle of La Hogue," "The Death of the Stag," "The Institution of the Garter," "The Calypso," and "The Return of Regulus," were pronounced admirable productions at the time they were painted, and are as highly and universally appreciated now; but still Mr. West is not, as formerly, in the public mind as a great artist.

Taking, however, into view all the circumstances of the case, the low state of historical painting when he first attracted public attention, and the undisputed excellence of his earlier essays, such, even, as were on scriptural themes, and the superiority of the latter as compared with modern productions in the same department, we cannot but be impressed with the conviction and assurance that amid the smouldering ashes of his once great fame there lingers a spark that shall kindle anew, and although it may not again burn with its original splendor, it shall glow with sufficient brilliancy to light him onward in the pathway to glory.

DAVID.

The contemporary of West, on the other side of the Channel, was David, the Frenchman, the regicide, the revolutionist, the artist who may be said to have painted with blood; for of all his delineations, from that of the "bloody, bold, and desperate Marat" to the "murder of the gentle Abel," there is scarcely a single one that does not seem to be literally overflowing with the crimson current of life. They called him "the painter to the Emperor of France"; rather should he have been called "painter to the King of Terrors."

We do not deem it necessary to preface the remarks that we shall make on this artist with any notice, however brief, of the condition, early or late, of the arts in France; nor shall we even enumerate his productions. He is sufficiently known in this country — to the older portion of it — by common report, and by two paintings exhibited in the United States some years since, namely, "The Coronation of Napoleon," and "Cain meditating the Death of Abel," — the one a *true historical delineation* of that memorable transaction, the other more French than Asiatic in the style of meditating a murder. We only mention David at all, because he was the immediate rival and contemporary of West, and the once popular founder of a school of art, that, by its affected and theatrical attitudes, its forced, unnatural, and exaggerated mode of expressing the passions, feelings, sentiments, and affections of our nature, did, notwith-

standing the acknowledged genius of its head, almost as much to hinder the formation of a pure taste in art as French ideas on certain subjects and French dancing have done to corrupt pure sentiment.

French art, subsequent to the time of Poussin, Claude, Greuze, Joseph Vernet, and their contemporaries, up to within a very limited period, was false, untrue, meretricious, resulting from the neglect or abandonment of nature, not French but universal nature, by which is meant the permanent, general principles which God stamped on man at creation, and which constitute the original elements of his being. We repeat, the original elements of our being, and by that we intend not only the passions and affections, sentiments and feelings, that belong to us as men, but also the mode or manner of manifesting them; for, when the Almighty planted these in the human constitution, he also gave us a certain mode of expressing them, to every inward emotion an outward corresponding action, gesture, and attitude; and whoever, in real life or in art, would express himself effectively and with propriety, or — which is the same thing — *naturally*, must do it agreeably to those original principles, — for every variation from this manner is a modification of nature and a defect, just as all national and family resemblances are a departure from and modification of the lines of beauty or that general form which God gave man at creation. Now French art, until within a limited period, with few exceptions, and those very remarkable, exhibited an abandonment of this universality or naturalness of expression, was a transcript of French character and manner, and so faithfully copied in the school of David, that, when we viewed one of their pictorial delineations, we saw, if not what a native of that country would have done, yet the manner in which it would have been performed by a Frenchman, and not the manner in which a member of the great human family ought to have performed it. Whether it was Greek, Jew, or Arabian, German or Italian, African or Asiatic, that was the subject of their pencil, he became transformed, in manner, attitude, and gesture, by a single dash, into a legitimate Frenchman; but in

everything a Frenchman of that period "overstepped the modesty of nature, tore a passion to rags, to very tatters"; consequently, everything in a French picture coming from that school was ultra, extravagant, and entitled it to be called the unnatural school, or school of affectation.

These extravagances of attitude, gesture, and expression pleased the French because they were a transcript of French manners, of what they from familiarity with false modes had got to regard as natural; but they did not equally strike home to the feelings of others. Voltaire has said that "a nation may have a poetry and a music pleasing to themselves alone and yet good, but in painting, although their genius may be peculiar, it can be genuine only as it is prized by all the world," — which undoubtedly is correct; but it will be prized by all the world only as it is universal, and it will be universal only as it is natural, and it will be natural only as it divests itself of everything purely local; for the highest art is not to delineate the man French, or the man Greek, but the man natural, the man universal.

It is the representation of these permanent general principles of expression which characterizes the works of the great Italian masters, and which is found in such perfection in Grecian art. In short, it is the great leading principle on which all the works of genius are conducted. It particularly distinguishes all true poets; it marks every page of Shakespeare. His Iago is not an Italian, his Othello a Moor, his Lear an Englishman, or his Hamlet a Dane, they are citizens of the world, the mouth-pieces only of universal feelings, of universal sentiments.

There is in the Louvre a portrait, by Van Dyck, of a mother and her child; in the latter almost every one thinks he discovers some resemblance to a child of his acquaintance. How is this? It is an exact resemblance of a beautiful English girl. Whence, then, this discovered resemblance? Simply because it is true to nature, both in its attitude and expression; unaffected, universal childhood is there; of this she is the true representative; and it is in every other child, until it is driven out by the dancing-master and a false education.

In our discourse on the different classes of painting, when describing the different kinds of landscape, we directed attention to a picture by Poussin, an early French painter, representing a scene in the Deluge. The original may be seen in the Louvre, among the works of the old masters.

In another part of the hall may be seen a painting on the same subject by Girodet, a distinguished pupil of the David school.

Poussin's design represents "a wild, mountainous country, which the ever-rising waters have nearly covered. The ark is seen floating afar off, and a solitary flash of lightning, shown dimly through the thick rain, breaks across the lurid clouds in the distance.

"Among the dull, bleak rocks in front a monstrous serpent winds its way slowly up, to avoid the growing waves. The sky lowers upon the earth, the earth looks heavily back to the sky; all is wild, silent, and solemn, — one awful gloom and mighty desolation." This is Poussin.

Girodet's composition represents "a man, with his father upon his back, — certainly in not the most picturesque attitude, — who, whilst with one hand he clasps the breaking branch of a tree, with the other pulls his wife, with a baby in her arms, up after him rather unceremoniously. The wife seems to suffer some inconvenience from a young gentleman, who, having lost his good manners, and being mortally averse to drowning, has got his mother fast hold by the hair, by which he almost pulls her head off her shoulders." The whole family certainly are not very comfortably situated, except the two extremes of life, the old gentleman and the baby, who, being simply passengers, care very little about it.

This is indeed horrible; but it is a fair specimen of the labored and over-charged compositions of the art of that period. But what a striking contrast does it present to the grandeur and repose that characterize the work of Poussin, and likewise the grand and dignified simplicity of the old masters! This painting received the ten-thousand-franc premium, in competition with several others, at one of the exhi-

bitions under the Empire, and it proves conclusively that the view herein given of the art of that period is no exaggeration.

We know that even when this exaggerated style was most popular, there were, as already stated, individual exceptions to these remarks in the works of De la Roche, Scheffer, and a few others. Scheffer, however, it should be stated, was not a Frenchman, but a German. We know he is claimed for France because he painted there ; but upon that principle France must give up Poussin and Claude ; and Sweden, Thorwaldsen ; and America, Powers and Greenough and Crawford and Newton.

De la Roche, certainly, in his painting of "Cromwell looking into the Coffin of Charles I.," and more especially in that better composition, "The Marquis of Strafford led out to Execution," gave evidence of having broken from the school of David as effectually as did Cimabue and Giotto and Masaccio from the Gothic barbarities of those who preceded them.

France had a great deal to be proud of in her earlier painters. The classic Poussin, the chaste Le Sueur (the French Raphaël), the pathetic Greuze, the playful Watteau, and the "Storm King," Joseph Vernet, were a constellation of genius never surpassed in England ; and, happily for art, their influence has been again revived, and their example imitated by such artists as Couture, Fleury, De la Croix, Troyon, Millet, Dias, and Rosa Bonheur, — all of them now more or less eminent in one or another department of the art. And yet the old school of David is not without some admirers. Go into the Louvre even now, and you will find artists copying Vouet, Girodet, Girard, to the neglect of the better productions of the old Italian school.

There was a time when this country was deluged with engravings from productions of this school. They stared at us from the windows of the print-shops, they leaped upon us from our portfolios, they screamed to us from our centre-tables, and they were the admired models of the young ladies and young gentlemen at our drawing-schools ; and it is hardly better now. The professional artist knows the error of this, and he seeks a model and a guide in the ancient sculptures ; but it

is different in many drawing-schools, and for the reason that the attempt would find little or no encouragement, — therefore you rarely see laid before the scholar for study and imitation anything from the works of the old sculptors and painters; as for the principles of taste, there are many teachers among us who are yet to learn that any have been discovered, and that, guided by those principles, the old masters were enabled to do that by which the world has been made wiser and better.

We commence wrong, and hence the false estimation of art among us.

It is the same with a love for painting or sculpture or architecture that it is with a love for poetry; and as he who begins his poetic reading with "the delightful pages of Thomson, which reflect the images of that nature their author so warmly loved; of Cowper, who heard everywhere the loud hosannas sent from all God's works; of Milton, who soared beyond the bounds of space and time with the express design of justifying the ways of God to man," — as he who thus begins his poetic reading will have acquired a taste which will not easily descend to vitiate itself with whatever is mean in composition and polluting in tendency; so he who begins his acquaintance with art with the time-hallowed and choicest productions of its most venerated professors cannot fail "to lay also the foundation of that purity of taste which leads directly to purity of manners, by freeing the mind from appetite, and conducting the thoughts through successive stages of excellence till that contemplation of universal rectitude, begun by taste, shall, as it is exalted and refined, conclude in virtue."

ESSAY XI.

SCULPTURE.

THERE are none of the fine arts which the Greeks made so exclusively their own, or brought to such perfection, as sculpture.

In painting they may or may not have been in some respects inferior to the Italians, as our means of forming a decisive opinion on this point are insufficient; but in sculpture they still retain a pre-eminence which no nation can pretend to dispute, and which, in its peculiar line, probably can never be surpassed. Other nations may, at some period or other, have a class of sculpture equal to and even surpassing that of the Greeks, but it can hardly be in that class of sculpture which the Greeks practised and brought to such perfection during the hundred and sixty years that elapsed from the time of Pericles to the death of Alexander the Great, three hundred and thirty years before Christ.

The history of early Grecian sculpture is so involved in obscurity that it is hardly worth while to spend our time in trying to learn its condition, or in seeking to know who most excelled in it. We read of one Dædalus as surpassing all who preceded him; but even he, if such a one ever existed, could have been great only in comparison with his less excellent contemporaries, for it was not until several centuries subsequent to him that sculpture succeeded in obtaining even a tolerable likeness of the human form.

The chief reported occurrences in the history of early Greece were the Argonautic Expedition, the war of Thebes, and the taking of Troy. How much of this was poetic fiction, and how much was fact, it is not possible to tell; nor do we get into the

region of certainty until at a much later period, when the battles of Marathon and Salamis struck the first decided blow at Persian power, and gave a beginning to the Grecian, or third great monarchy of the world.

An event of so much importance, by changing fortune and transferring power in so large a portion of the civilized part of mankind, raised the character of the Greeks; and their heroic ardor, increased by success, soon sought additional distinction by every great and praiseworthy exertion of body and mind in arts and in arms.

"The accumulated wisdom of ages and the discoveries in science were taught by their philosophers; their temples and public buildings were raised with a magnificence unknown before, and decorated with all the powers of art. Æschylus, Euripides, and Sophocles ennobled the minds of the people by their dramatic poetry; the exercises which formed the body to exertion and beauty and the mind to fortitude and patriotism were universally *practised*, cultivated, and honored. In this general spirit of enterprise and improvement, sculpture appeared in the school of Phidias with a beauty and perfection which surpassed all former efforts." When we read, also, that contemporary with the dramatic poets were the philosophers Socrates, Plato, and Anaxagoras, and the statesmen and warriors Pericles, Miltiades, Themistocles, Cimon, and Xenophon, it must be confessed that no period in the world's history could have been more favorable in its moral and political circumstances, and in the emulation of rare talent, to produce the display and encourage the growth of genius.

The city and the citadel of Athens had been burned by the army of Xerxes. This, in one aspect of the matter, was a fortunate circumstance; for the Greeks, nevertheless, being conquerors, it eventuated in the raising of more stately edifices in the place of those destroyed, and the employment of Phidias to superintend and decorate the temple of Minerva and other public works on the Acropolis of Athens.

"A few years before the birth of Phidias, Hipparchus had formed a public library for the Athenians, in which were placed

the works of Homer, which he had collected and arranged. As they were more complete they became more popular. Socrates employed their language in moral discourses, and Plato in images and reasonings to embody and convey the theologies of Orpheus and Pythagoras. Their poets formed tragedies from the Iliad and the Thebais. Homer supplied subjects for the painter and the sculptor, and *his descriptions fixed the persons and attributes of the gods.*"

Phidias was the first sculptor to avail himself of the advantages of the times. He entered heart and hand into the reformation ; and his improvements soon reached the climax of perfection in that wonder of art, the Jupiter of Elis, and that hardly less remarkable production, the Minerva Athene, the protectress and patroness of the capital of Greece.

The emulators of Phidias were Alcamenes, Critias, and Nestocles, and, twenty years afterwards, Agelades, Callon, Polyclethus, Phradmon, Gorgias, Lacon, Myron, Scopas, and Parelus, some of whom, doubtless, were fellow-workers with Phidias in the adornment of the temples of Minerva and Theseus. The chief builders were Ictinus and Callicrates, but the presiding and controlling power of the whole was Phidias. His superior genius as a sculptor, in addition to his knowledge of painting, "gave a grandeur to his compositions, a grace to his groups, and softness to flesh, and a flow to drapery, unknown to his predecessors, the character of whose figures was stiff rather than dignified, their forms meagre and turgid, the folds of the drapery parallel and poor, resembling geometrical lines, rather than simple but ever-varying forms of nature. Minerva, who before had been rendered elderly and harsh, was by him rendered young and beautiful, yet severe ; and Jupiter, who by previous sculptors had been rendered simply venerable, was by him rendered sublime and awful as when, according to Homer, his nod shook the poles, yet benignant and mild as when first he smiled on his beloved daughter Venus." That is, Phidias did rightly what his predecessors had done wrongly. The historic record is brief, but it embodies a great idea, and all that is necessary to illustrate the difference between true and false art.

Phidias not only determined the forms of these divinities, from which no sculptor or painter afterwards presumed to deviate, but the countenance, figures, and attributes of all the other divinities of Homer were settled by him and his successors, whose laws became immutable, and were willingly submitted to both by artists and people.

It is to be noted in this connection that the character of the father of the gods being determined settled the scale of gradation for his progeny, those near him being rendered more sublime, those more removed less perfect, and, further, that a strong family resemblance is preserved between Jupiter and his progeny. This is particularly observable in the Apollo, Bacchus, and Mercury. It is also to be remarked, that in the Greek system *corporeal* excellence attends upon divinity, and as the character recedes from this the form partakes more of the animal. Satyrs, the lowest order in the train of Bacchus, bear strong resemblances to different quadrupeds; the figure and face partake of the ape, the ram, and the goat.

There are, doubtless, other features in the Greek system that it would be interesting to notice, but the above will suffice to show the solid basis upon which it was founded; in everything which the Greeks attempted in art they acted in accordance with natural and general laws, and therein lies the secret of the universal and enduring admiration that has been bestowed upon all their productions. How they were enabled so successfully to apply those laws and reach the perfection they attained in sculpture is a question the solution of which is to be sought for and found "in the forms of their mythology, consisting of gods bearing the forms of men and women, without any other attributes than those possessed by human beings, yet greater and more beautiful than mortals."

"Other idolatrous nations have distinguished their gods from men by a thousand vulgar expedients, — the Egyptians, by a strange symbolism; the Hindoos, by adding heads, limbs, and arms without number; and others by the size and precious materials of which their images were made. But the pride or vanity of the Greeks would not allow their gods any attri-

butes they did not themselves possess ; and consequently they ever remained distinguished from mortals but by their greatness, their beauty, and their immortality. When, therefore, it fell to the sculptor to portray them, he had only to *concentrate* every human perfection and every human beauty until the image was too perfect for a mortal and became a god."

Completeness, however, in their representations was not reached at once ; but artist after artist advanced step by step towards the great ideal, and added beauty to beauty until the images became what we see them.

The rapid career of Phidias might seem to contradict this progressive theory ; but it is to be borne in mind that at the time of his appearance sculpture was not a new art any more than was painting in Italy on the appearance of Da Vinci, Michael Angelo, Raphael, Titian, and Correggio, nor was the perfection reached in Greek sculpture greater or more immediate than that exhibited in Italian art. There doubtless had been many prior fruitless attempts by the Greeks to portray the father of the gods, as there had been by the Italians to portray the Madonna and the prophets ; but no one previous to the coming of Phidias, Da Vinci, Michael Angelo, and Raphael, had been found fully to grasp the great conception. Nor would they have succeeded but for the vain attempts made by those great though inferior artists who preceded them. Phidias, Da Vinci, Michael Angelo, and Raphael were the product of all previous efforts, as they were in greater or less degree the authors of all subsequent success. And there is nothing peculiar in this ; it has characterized the advance of every art and every science since the creation of man.

"The first object of the Grecian sculptors was to represent perfectly the human form. This they attained with a degree of perfection that even now astonishes us ; nothing more perfect than the anatomical development of the figures of the Parthenon can well be conceived of, for not only every joint and every muscle is perfectly imitated, but their motions and actions are indicated so distinctly that we can almost predicate what the next position would be, were it suddenly endued with life."

"This, however, was not with the Greeks the end of art, but subordinate to a second and more important one, namely, to *refine* the human form into that of a god," not by copying exactly any single individual, however perfect, as the product would have been a mere mortal, but by gathering into one congenial mass scattered beauties of the human race, and thus producing forms superior to any one original, and constituting, as already stated, according to their ideas, something divine. It is true that according to our ideas they failed. But we must judge them by their own light; and even if we deny the divinity of their figures, we must admit that in the attempt they produced the noblest corporeal representations of mortals the world has yet seen; for the Apollo Belvedere and the Venus de Medici still stand without a rival in modern art. Their greatest and perhaps only want is the highest class of expression.

But the Greeks possessed another class of beings, scarcely less beautiful than the gods themselves, whose acts and figures it was the peculiar province of the sculptor to embody, — "all those God-like, God-descended heroes over whom their earliest bards had spread their veil of poetry, and thus separated them from the ordinary race of men."

And still another class, which claimed to a great extent the attention of the Greek sculptors, and which deserves a brief notice in this connection, were the gorgons, the hydras, the harpies, the minotaurs, and centaurs, perfect absurdities in themselves, and blots on pure art; "but the elegance with which they are executed, the idea they express, and the animation and power with which the sculptor has endowed them, has sufficed to redeem what otherwise would be revolting."

It is not our intention, however, to give an entire catalogue of Greek conceptions, nor would our limits permit us, even if we were so inclined; for "the whole universe was filled by that imaginative people with congenial beings described by poets, substantiated by philosophers, and represented with the glow of life by sculptors and painters."

It is well known to the student of art history that many of the very best productions have perished, and all we know of

them is derived from coins; and that most of those which now excite our admiration and wonder are at best but copies, much mutilated when discovered, and but imperfectly restored by the moderns.

It is true we have descriptions by ancient historians of the lost statues; but no written description can convey an adequate idea of a work of art like that of the Jupiter Olympus or Minerva Athene, especially where the impression made upon the spectator arises in a great degree from magnitude and color, as was the case, doubtless, with the above-named statues. Still, many have to rely upon the historian and the draughtsman for much of their knowledge of the great works of art, at least until they can see the works themselves; and therefore, necessarily availing ourselves of this mode of instruction, we will now briefly pass in review such of the great works of the Greek sculptors as have been seen and described by the contemporary historian, or have been providentially preserved in greater or less perfection to the present period; and we will commence our remarks with a description by Pausanias of what is generally considered the greatest production in this department of the art.

THE JUPITER OLYMPUS.

The height of this statue was sixty feet. It was not of marble or bronze, but of *ivory*, enriched with golden ornaments and precious stones. The father of the gods is represented seated on his throne, his left hand holding a sceptre, his right hand a Victory of ivory and gold, with a crown and fillet, his head crowned with olive, and his pallium or mantle decorated with birds, beasts, and flowers. At the four corners of the throne were dancing Victories, each supported by a sphinx tearing a Theban youth. At the back of the throne, above his head, were on one side the three hours or seasons, and on the other the three graces.

On the bar between the legs of the throne and the panels and spaces between the panels were represented many stories, — “The Destruction of Niobe’s Children,” “The Labors of

Hercules," "The Delivery of Prometheus," "The Garden of the Hesperides," with different adventures of the heroic ages. On the base was the battle of Theseus with the Amazons; on the pedestal an assembly of the gods, the sun and moon in their cars, and the birth of Venus.

This great work of Phidias, which raised his fame above that of all the sculptors of antiquity, has numerous imitations still existing in marble and bronze, and on coins of Alexander the Great and his successors; also on Domitian's medals in large brass.

MINERVA ATHENE.

Within the Parthenon stood the far-famed statue of Minerva, also by Phidias. It was, like the Jupiter, of ivory and gold, and thirty-nine feet in height. In her right hand was a Victory six feet high; the left hand rested on a shield. The goddess was clothed in a tunic reaching to her feet; her helmet was adorned with horses and griffins; on the round side of the shield was the fight with the Amazons; on the concave side, the battle of the gods and giants; on her sandals, the contest of the lapithæ and centaurs; on the base was the birth of Pandora in the presence of thirty divinities. Memorials of this statue are preserved on Athenian coins, of which there are engravings in the vignettes of Stuart's "Athens."

These two statues, — the Jupiter Olympus and the Minerva Athene, — although generally considered the greatest works of the best age of the arts, were not the most beautiful, for superiority in that respect attaches to the Apollo Belvedere and Venus de Medici. The drapery forbade it in the Minerva; the apparent age of the father of the gods rendered it impossible in the Jupiter. In the latter the Homeric divinity was personified with a beauty of majesty beyond which human intellect did not extend; the former, the type of Divine wisdom both to the philosopher and the common votary, manifested the attractions of youth united to the expression of severe virtue.

Several other statues of great excellence are mentioned among

the works of Phidias, particularly a Venus placed in the forum of Octavia; two Minervas, one named Callimorphas from the beauty of her form. Another statue by him was an Amazon called Euknemin from her beautiful leg.

BELLEROPHON ABOUT TO MOUNT PEGASUS.

This group, which stands opposite the Papal palace, on Monte Cavallo at Rome, is thought to be the work also of Phidias, from its resemblance in the attitude of the hero, as well as that of the horse, to a bas-relief on the Parthenon. The name of Phidias is inscribed on the pedestal.

THE SCULPTURES OF THE PARTHENON.

The two pediments of the temple of Minerva were each eighty feet long, filled with compositions of entire groups and statues from eight to nine feet high. The subject of the western pediment related to the birth of Minerva, or, rather, her introduction to the gods. The eastern pediment had the contention of Neptune and Minerva for the patronage of Athens.

Forty-three metopes on the frieze had combats of the lapithæ and centaurs, and a frieze of three hundred and eighty feet round the wall of the temple under the portico was decorated with the procession of the Grecian States in honor of Minerva, in chariots and on horseback, leading animals for sacrifice, bearing offerings, and presenting the sacred veil in presence of gods sitting upon thrones to witness the solemn ceremony.

It is not to be supposed that many of these were the immediate work of Phidias; but it is certain that the whole was done under his direction, and to him we probably owe the composition, style, and character of the sculpture, in addition to much assistance in drawing, modelling, choice of the nude and draperies, as well as occasional execution of the parts in marble. The so-called Elgin marbles once made a portion of the sculptures of the Parthenon. They were purchased of Lord Elgin, at great cost, by the British government, and placed in the British Museum, London. The Marquis Nantuel had a drawing

made of the western pediment of the Parthenon when all the statues but one were in their places, and the whole was sufficiently entire for the composition to be perfectly understood.

THE COLOSSUS OF THE SUN.

This statue is allowed by Pliny the elder to have excited more astonishment than all the other colossal statues he has mentioned on account of its height, which was one hundred and five feet, — exceeding by forty-five feet the Jupiter of Phidias, and by thirty feet any known Egyptian statue. It was the work of Chares, a Lindian, the disciple of Lysippus. The statue was thrown down by an earthquake, after standing fifty-six years. Twelve years were employed in the execution of it, at a cost of three hundred talents (about three hundred thousand dollars). It was at the mouth, or entrance, of a harbor in the island of Rhodes.

APOLLO BELVEDERE.

This well-known statue took its name from the so-called garden in Rome in which it was first placed by Cardinal Rovera, afterwards Julius II. Shortly after it was discovered — towards the end of the fifteenth century — the hands were supplied by a pupil of Michael Angelo. The sculptor intended to represent in this statue the God of Day at the moment he had rid the earth of the monster Python, the monstrous serpent sent, as the legend has it, to ravage the plains of Phocis after the deluge of Deucalion. The fatal arrow has flown, and the frame of Apollo yet trembles with the high-strained exertion, the hand which held the bow is yet at its full extent, the forehead is illuminated with the exultation of success. Hints are not wanting in ancient monuments and authors which lead us to believe that the archetype of this statue was by Phidias. Maximus Tyrius describes a statue by Phidias very similar to this, but more in motion. Others believe it to be the Apollo of Calamis, mentioned both by Pliny and Pausanias. Only one small antique repetition of this statue has been found.

VENUS DE MEDICI.

The sculptor has represented her on the shore of the island of Cythera at the moment of rising from the sea. The dolphin and shell point out her origin. The two boys, Eros and Homeros, are not of the troops of Cupids, of which Venus is considered the mother, but the deities of Love and Desire, who presided over her birth, and afterwards attended her steps. The style of sculpture seems to have been later than Alexander the Great, and the idea of this statue appears to have its origin from the Venus of Cnidus. It is not known with certainty when it was discovered; but it is said to have been found in the forum of Octavia. So much a favorite was this statue with the Greeks and Romans, that nearly a hundred repetitions of it have been noticed by travellers. It is supposed to have been the work of Cleomenes, the Athenian, the son of Apollodorus, and was for some years previous to 1680 in the garden of the Medici, when it was transferred to Florence. Plato distinguishes the celestial from the earthly Venus, and Pliny mentions a statue by Phidias of Venus Urania, or the Heavenly Venus. The Venus de Medici was of the earthly class.

JUNO.

The statue of the Queen of Heaven has a sublime beauty about it; but still it is not remarkable for beauty, as compared with the Venus de Medici and the Venus of Cnidos, and some other of the Greek sculptures. It was in a very imperfect condition when discovered. The head does not belong to it, and the arms are a modern restoration. The author of it is not authenticated. It is now in the Museum of the Capitol. Height, nine feet six inches.

CUPID AND PSYCHE.

This group is an allegoric representation of the Soul tormented by Love. It is finely conceived, but poorly executed. It is a copy from the work of some great sculptor. The origi-

nal probably was not executed before the reign of Augustus, when the Pythagorean philosophy was revived, from which the subject was taken. Height, three feet four inches.

HERMAPHRODITUS.

An attempt was made in this figure to represent an utter impossibility, namely, the union in one body of the two sexes. It is artfully managed, however, and as far as the flow of line and the purity, delicacy, and elegance of the form are concerned, is one of the best works of antiquity. As Pliny mentions a composition similar to this by Polycletus, the present sculpture was probably by that master. In heathen mythology Hermaphroditus is called the offspring of Mercury and Venus, and the name is a compound of two Greek words: *Hermes*, Mercury, and *Aphrodita*, Venus. Length, four feet eleven and a half inches.

CERES ELEUSINE.

The Attic Ceres, the goddess of agriculture, and the Egyptian Isis were the same divinities. This is a very pleasing figure. The head is said to bear a strong resemblance to Julia, the daughter of Augustus. If so, it must have been comparatively a late production, or the head is not that of the original statue. Height, five feet six inches.

FLORA.

This fine statue was found in the ruins of Adrian's villa, at Tivoli, in 1741. Height, five feet six inches.

FAUN REPOSING.

Pans and satyrs, fauns and bacchantes, were the attendants of Bacchus. The first two had the figures of beautiful youths with pointed ears; the last two have the lower limbs of the goat. The more aged were denominated Silenuses. The reposing faun was supposed to be the famous one of Praxiteles in the Museum of the Capitol. Height, four feet four inches.

LAOCOÖN.

Laocoön, a priest of Apollo and the son of Antenor, having urged the Trojans to destroy the wooden horse, Minerva, in revenge, caused two serpents to emerge from the sea and destroy him and his two sons as they were about to perform a sacrifice. Laocoön is represented seated upon an altar. The mild, melancholy, imploring looks of the father, the anguish of one of the sons and the despair of the other, are represented with surpassing skill. It was once supposed to have been wrought from a single block ; but it is a combination of six different pieces. It was the work of Agesander, Polydorus, and Athenodorus, of Rhodes, in the reign of Alexander. Found in the baths of Titus in 1506. Purchased by Julius II. and placed in the Vatican. Height, six feet six inches.

THE DYING GLADIATOR.

The sculptured figure that has usually passed under that name, in which might be seen how much of life remained, and which has been rendered doubly interesting by the noble lines of Byron, is, according to Winckelmann, a dying herald or hero ; if so, the lines lose the largest portion of their interest, for it arose from the apparent truthfulness of the description ; and that Winckelmann's judgment is well founded is rendered probable from the fact that the gladiatorial show was a purely Roman institution, and nothing of the kind would have been for a moment tolerated by, nor would an artist have dared to exhibit such a subject to, the refined and polished people of Greece. If, however, it be the representation of a Dying Gladiator, it must have been executed after Greece was reduced to a Roman province, and consequently belongs to a very late period of the art, and truthfulness of delineation must be its only redeeming quality, for such a subject must to a reflective and sensitive mind be very offensive.

ARIADNE.

This reclining figure has sometimes passed for Cleopatra, but it doubtless is a representation of Ariadne on the morning she was abandoned by her faithless lover on the island of Naxos, and before she awoke "to catch the last sad glance of the sail that bore away her Theseus." There is great beauty in the folds and adaptation of the drapery of this reclining statue. Length, six feet eleven inches; height, four feet nine inches.

LYCIAN OR YOUNG APOLLO.

This beautiful statue took its name from the Greek word *Luche*, light. It is in repose (not reclining), — a position generally chosen by the old Greek sculptors, who usually avoided all violent action for fear of giving too much prominence to the muscles by contraction. The Greek sculptors posterior to Alexander copied the earlier attitudes and characters, thinking if they could render the forms more noble and pure, they should excel their predecessors. Height, seven feet.

DISCOBULUS IN REPOSE.

Throwing the quoit was one of the five gymnastic exercises of the Olympian games. This is a copy of the statue of the name executed by Naucydes, and is universally admired for its form and momentary balance. It is in the Museum of Paris, France. Height, five feet seven inches.

DISCOBULUS IN ACTION.

This figure is finely rendered in every part, but its attitude is forced, and consequently unnatural, — a condition not often met with in the older works of Greece. It is ascertained from an antique gem to have been the production of Myron, and this is still further confirmed by the description of Quintilian. It is now in the Museum of the Vatican. An ancient copy of this figure is in the British Museum. Height, five feet ten inches.

VENUS OF CNIDUS AND VENUS OF COS.

The former of these statues was in existence in Cnidus during the reign of the Emperor Arcadius, about four hundred years after Christ. It is now known only from description, and from a representation on a medal of Caracalla and Plautilla in the imperial cabinet of France. The two were by Praxiteles, who excelled in the highest graces of youth and beauty, and whose fame is as great now as it was when it was the fashion to encounter the perils of the ocean to see the famous statue of Venus in the island of Cnidus. The historian relates that the sculptor having made two statues of Venus, one without, the other with drapery, the Coans preferred the clothed figure on account of its severe modesty, the same price being set upon each. The citizens of Cnidus took the rejected figure, and afterwards refused it to King Nicomedes, who would have forgiven them an immense debt in return ; but they were resolved to suffer anything rather than part with this statue. The temple in which it was placed was entirely open, because every view was equally admirable. It is this statue which is said to have been the prototype, or, rather, to have suggested the first idea of the Venus de Medici ; or it may be the repetition of another Venus, also the work of this artist, mentioned by Pliny. On the reverse of the Empress Lucilla's medals is a clothed Venus, with an apple in her right hand, which, from the grace of the attitude, and its resemblance to several antique marble statues, is likely to be the clothed Venus chosen by the Coans.

DORYPHORUS ; OR, THE LANCE-BEARER.

This statue was called the rule by artists, and from it they studied the forms, outline, and lineaments of the human figure. It was by Polycletus of Sicyon, the scholar of Agelades, who was also celebrated for his Diadumenus, or youth binding a fillet round his head, which was valued at one hundred talents, or one hundred thousand dollars.

HERCULES AND TELAPHUS.

This statue probably was intended to be a representation of Hercules and Ajax, the infant son of Telamon, inasmuch as Hercules is reported to have been present at the birth of Ajax, and to have raised him in his arms towards the skies and commended him to Jupiter, and, to render him invulnerable, wrapped him in the skin of the Numean lion. The head of Hercules is very fine, but the child is a modern interpolation.

HEAD OF JUPITER.

The mask of this fragment alone is antique, and was discovered towards the close of the seventeenth century. It is in the Museum of the Vatican. Height, one foot one and a half inches.

VENUS OF THE CAPITOL.

This statue, like that of the Venus de Medici, was imitated from, or rather the idea of it was suggested by, the Venus of Cnidus. It is by some confidently pronounced to be a copy from one of the three Venuses enumerated by Pliny among the works of Praxiteles. Although it is more dignified, it is a less insinuating beauty than the Venus de Medici. It is in the Museum of the Capitol, Rome.

VENUS APHRODITA.

This statue was very celebrated. It was by Alcamenes, but the last touches were given to it by Phidias.

NIOBE.

The group of Niobe and her children, by Scopas, is an example of heroic beauty in maturer age. The sentiment intended to be portrayed is maternal affection. Niobe exposes her own life to shield her children from threatened destruction by the thunder bolts of Jupiter. The statues of the children all partake of

the same heroic beauty, mixed with the passions of apprehension, dismay, or death.

SACRIFICATOR.

The drapery of this figure is wonderfully fine, but the head does not belong to the statue.

RICHELIEU BACCHUS.

Apollo and Bacchus were the two statues in which both poets and sculptors sought to unite all the beauties of the human form. The latter combined the utmost earthly perfection and symmetry; the Apollo, in addition, something of the divine. The Bacchus has more softness; the Apollo, more energy. Rich curls, falling in profusion about the neck and shoulders, characterize the head of this son of Jove. The statue was in a greatly impaired condition when discovered.

The hands, the lower part of the arms, the right leg, and a portion of the left foot, are restorations. It is now in the Gallery of the Louvre. Height, six feet four inches.

THE HUNTING DIANA.

This figure of Diana is more active and light than either that of Juno, or Minerva, or any other of the goddesses. Its chief characteristic is elasticity, and its form appears most appropriately and admirably adapted, like that of Mercury, the messenger of the gods, for quickness of movement. It has been in France since the reign of Henry IV., and for a long time in the Gallery of Versailles. Height, six feet six and a half inches.

CUPID BENDING HIS BOW.

This is a copy of a statue by Praxiteles. The original was presented by the courtesan Phryne to her native city, Thebes. Height, four feet one inch.

THE MUSES.

The nine muses, by Philiscus of Rhodes, — Calliope, Clio, Erato, Euterpe, Melpomene, Polyhymnia, Terpsichore, Thalia, and Urania, — daughters of Jupiter and Mnemosyne, are mentioned by Pliny, as are also the muses brought by Fulvius Nobilior to Rome. It is not known to which of these series those in the pope's Museum belong. There may have been a portion from each series. Of these, Melpomene is remarkable for grandeur, Thalia for the beauty of early youth and modesty, Euterpe for regal grace, and Calliope and Clio for Doric simplicity and mental occupation in bodily rest.

THE BARBERINI FAUN.

This statue is remarkable for the elastic form of muscle and tendon proper to the mountainous and sylvan habits of the race.

DIANA DISCHARGING AN ARROW.

This beautiful and interesting statue has long been the property of the French government. It has been considered by some learned judges to resemble the Apollo Belvedere in countenance and general character to a degree that may warrant an opinion that they are both the production of one sculptor.

MENANDER AND POSIDIPPUS.

These two statues are the portraits of the comic poets of those names. They were originally in the theatre of Athens.

HERCULES FARNESE.

This well-known statue was evidently one of the first favorites of antiquity, from its frequent repetitions on bronze and marble, on gems and on coins. It is worthy of remark, that some statues of Hercules, in the same attitude of repose with that surnamed

Farnese, but of much earlier date, have the proportions of common men, and that a series of them may be found in the various collections, gradually increasing to the terrific strength of Glycon's statue. The head of this formidable hero bears a resemblance to his father Jupiter. The anatomical detail in the body and limbs is more distinct than in any other work of antiquity.

THE GRACES.

The above is the name applied to a group of three figures in ancient sculpture, representing three youthful sisters embracing one another. The Greek and Latin names of these goddesses, Charites and Gratiae, which signify the exercise of kind affections or the charities of life, are well represented in this group. The character and action of these goddesses have given the epithet "graceful" to easy, undulating motion. They were always clothed until after the time of Socrates.

THE BOXERS.

This group, and the statue called the Fighting Gladiator, but in reality the Lesser Ajax, exhibit the greatest muscular display in violent action; although not pleasing subjects to contemplate, yet an anatomical consideration of these figures will teach us the cause of each particular form, and convince us how rationally and justly the ancients copied nature.

SOPHOCLES AND DEMOSTHENES.

These two noble statues — the one of the greatest dramatic poet, the other of the greatest orator of Greece — have ever been ranked among the very finest efforts of human genius; and had nothing else descended to us from that polished people, we could not have hesitated for a moment to believe that human power had reached its culminating point in the grandest and most difficult of the elegant arts.

The above includes only a small portion of the great productions of the ancient Greeks in this department of the art. When we see it stated by the historian that three thousand statues were once carried off from Rhodes alone by the plundering Romans, it is very evident that the catalogue might be enlarged to an almost indefinite extent. With the revolutions of empire and the changes that are constantly occurring on the earth's surface most of them have been hidden from human vision ; but, like a great many seeming evils, this was permitted for an ultimate benefit. Their apparent destruction was their sure preservation. They were buried that they might rise again. Fresh excavations are constantly revealing some lost form, not only to excite anew our admiration of Grecian superiority, but likewise to refine and improve the taste of the ages that should come after.

None, however, of the more recent discoveries exhibit any principle of art not before revealed in the great productions so long known to the public. Those principles, like the laws of nature, are few and simple. Many or most of them have to some extent been considered in the course of these essays, and especially in that relating to natural and ideal beauty ; the reader is referred to what is there advanced upon this subject. Ever bearing in mind what the ancient sculptors aimed at, he will better comprehend what they accomplished.

ESSAY XII.

GRECIAN ARCHITECTURE.

IF it be, as the proverb has it, that "Necessity is the mother of Invention," then, as shelter is the first necessity of man, of the Fine Arts that make their appeal to the mind through the eye and the ear, architecture may reasonably be supposed to have been the "first-born"; sculpture, the second; painting, the third; music, the fourth; and poetry the last. But, although architecture may have been the eldest of the Fine Arts, yet certain it is, that, as no edifice could have attained the beauty of proportion and richness of ornament without the aid of sculpture, and as the practice of these necessarily involves a knowledge of drawing, the interval between the invention of architecture, painting, and sculpture must have been very brief, barely sufficient to settle the question of birthright. To what period in the history of man we may date back their origin, no one has yet been able to discover; but as the Almighty at creation implanted in the human bosom a love of the beautiful, and human nature has been always the same, and all the Fine Arts equally appeal to that sentiment, man must soon after his birth have found out a way to gratify those feelings by inventions that have always been to him a source of enjoyment and improvement. They all may be enjoyed, to a certain extent, by the most uncultivated taste; but they all require a knowledge of their system, and a mind informed of the principles on which they depend for beauty for their highest appreciation.

As we read in the books, the term "architect" is derived from the Greek name of its professor, Architecton, chief builder. So that when architecture is spoken of without a qualifying adjective, the designing and building of edifices, such as pal-

aces, mansions, theatres, churches, courts, bridges, etc., is intended; and it is called civil, to distinguish it from naval and military architecture, the former of which concerns the structure of ships, the latter the building of fortifications and the like.

Although every description of building may have the term applied to it, it is by common consent restricted to such edifices as display symmetrical arrangement in the general design, and fitting proportions in its parts, with a certain degree of ornament, varying in character and quantity with the character of the building, or the uses to which it is to be appropriated.

Notwithstanding the art of building originated with the necessities of man, there is no reason to believe that the dispositions of architecture, as above defined, were first employed for domestic purposes. For the science of architecture we are undoubtedly indebted to man's devotional feelings and tendencies. What we understand by the term can be alone deduced from the mode he adopted in arranging and constructing edifices for worship. It certainly is in the temples of pagan nations that we find the most complete illustration of all those principles of beauty that characterize this department of the Fine Arts. We call them the fine arts, although we might with greater propriety have said the useful arts,—for, although it is usual to make two classes of art, and to characterize one as the fine, the other as the useful, yet it is a distinction, in one aspect of the matter, without a difference, as that which administers to the gratification of the taste can hardly be regarded as less useful and necessary than that which administers to the wants of the body; an appetite or desire in the one case and the other were implanted in the human constitution, and both equally require gratification and nourishment.

In no way is man so much imposed upon as by names, and the characterization now referred to has been the means of retarding, to an incalculable degree, the encouragement, and consequently the progress, of art.

There can be no possible objection to the prefix "fine" as implying a superior degree of delicacy and elegance; the evil results from its being employed in contradistinction to "useful,"

a term that in the connection is regarded as the synonyme of beneficial, necessary, something imperatively and specially demanded by the *necessities* of man's physical existence, while the former term with the mass of mankind implies, if not something superfluous, yet not absolutely necessary for the full enjoyment of life, — which is so far from being true, that man cannot attain to his full stature and ultimate refinement without the civilizing influence of the Fine Arts.

“Ingenuas didicisse fideliter artes
Emollit mores, nec sinit esse ferus,”

is as true now, as when first uttered, two thousand years ago, by the graceful and elegant Horace.

In the view that we are now to take of architecture, as that of Egypt takes precedence, chronologically considered, of all known forms, and to that ancient country the world is indebted for the elements of all those arts and sciences a knowledge of which constitutes the essential difference between a civilized and a savage state, it might seem hardly decorous to pass it by in silence; and yet, as Egyptian architecture is comparatively of little value at the present day as an object of imitation, notwithstanding the impressive grandeur of its style as exhibited in the colossal dimensions of some of their ancient temples, — a style well suited by its massive proportions to typify the greatness, as by its solidity the immutability, and by its continuity of outline and repetition of parts to illustrate the eternity, of their Deity, thus constituting their temple the embodiment of their religion, — we will proceed without further preface to the consideration of architecture as it existed in a country “where ideal art first took a systematic form, and established principles thenceforth to be recognized wherever civilization should plant itself,” — principles that can never be changed by time, nor rendered obsolete by fashion, — principles, the full appreciation of which must always be regarded in any one as a test of correct and matured taste in this department of art.

As gathered from the historic record, the progress of improvement in Grecian architecture occupied a period of three

centuries, from the age of Solon and Pythagoras, about six hundred years before Christ, when the temples of Jupiter at Olympia and at Ephesus were begun, to the time when, under the administration of Pericles, the ornamental style of Grecian architecture attained its utmost beauty and perfection in the temple of Minerva in the Acropolis of Athens, — built after the model of that of Jupiter at Olympia, — and finally concluding this first period with the completion of the temple of Diana at Ephesus, in the time of Alexander, two hundred and twenty years from its commencement.

All the great examples of Grecian architecture of which we shall have occasion to speak in this essay are included under three orders, — the *Doric*, *Ionic*, and *Corinthian*, so named after the places where they originated, or, rather, where they are said to have originated, as there exists some uncertainty in this respect. The above, with the two orders subsequently added by the Romans, the *Tuscan* and *Composite*, constitute what is called classic, as distinguished from the Gothic and all other architectures.

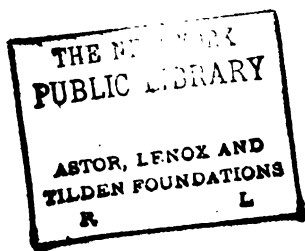
The term “order,” in classic architecture, is employed to designate an entire column or pillar, with the entablature. The column being that portion which supports, and the entablature the superstructure which lies directly upon it.

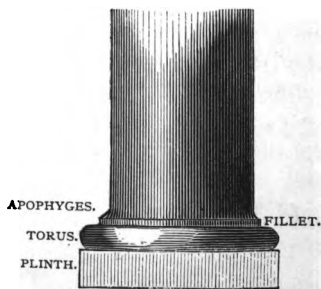
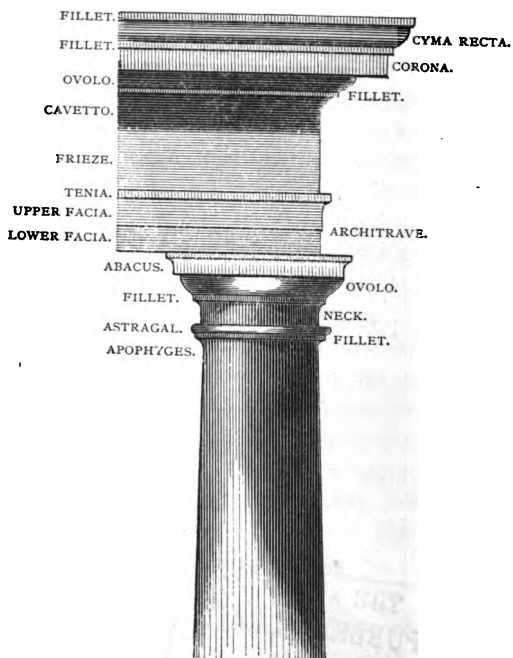
The column is divided into three parts: the base, the shaft, and the capital; the base being the lower part of it, the capital the head, and the intermediate portion the shaft.

The entablature is also divided into three parts: the *architrave*, the portion immediately above the columns, lying horizontally upon and uniting them; the *frieze*, the central space; and the *cornice*, the upper projecting mouldings, forming the cap of the entablature.

These unitedly constitute an order in architecture, so that when it is said of a building that it is of this or that order, the meaning is that the columns and entablature which go to make a portion of the structure are, as the case may be, either Doric, Ionic, or Corinthian.

Although each order is distinguished from the others by





TUSCAN ORDER.

characteristics peculiarly its own, and each dictates a style of finish and proportions for the building peculiar to itself, yet the term "order," in classic architecture, regards only the *portico*, and does not necessarily include the pediment, — that triangular portion of the front which is above the entablature, and formed by the slope of the two parts of the roof, — as some temples are complete without a roof.

The parts of which an order is composed are divided into those which are *essential* and those which are *subordinate*, or subservient. The essential are those already described as constituting the column and entablature. The subordinate are the mouldings and details into which those parts are divided. These mouldings are eight in number in regard to form, but less or more in regard to appropriation, and thus named: reglet, or listel, torus, astragal, ovolo, cavetto, talon, cyma recta, cyma reversa, or ogee, fillet, scotia, cymatium, or bandelet, and corona.

The reglet is a small flat moulding, forming the upper portion of the cornice. The listel is the same, but called listel when forming the upper moulding of a capital, an architrave, or volute. The torus is a large semicircular moulding, like the semi-diameter of a rope. The astragal is a small torus, like a bead. The ovolo is an exact quarter round convex moulding. The cavetto is a quarter round concave moulding. The cyma recta is a cavetto and ovolo united. The cyma reversa is an ovolo and cavetto united. The ovolo forming the lower portion of the cyma recta, but the upper portion of the cyma reversa, making the well-known moulding called ogee. The talon is a quarter round convex moulding. The fillet is a small list-like moulding. The scotia is a hollow moulding. The cymatium, or bandelet, is a square-sided or plain moulding, forming the upper member of the architrave. The corona is the projecting face of the cornice. As it is impossible by any written description to convey any correct idea of these mouldings, and the place they fill in the ornamental part of architecture is so important, the reader is referred to the drawings of the several orders among the illustrations.

The mouldings have appointed places indicated or determined by their character. Thus, the cyma and cavetto, being of weak contour, are only used for the covering of other parts, while the ovolo and talon, from their peculiar form, seem intended to support other important mouldings or members. The torus and astragal, bearing a resemblance to a rope, appear calculated to bind and fortify the parts to which they are applied; the use of the fillet and scotia is to separate one moulding from another, and give variety to the general form.

The ovolo and talon are mostly placed above the level of the eye; when placed below, they are applied only as crowning members. The place of the scotia is below the level of the eye.

When the fillet is very wide, and used under the cyma of the cornice, it is called a corona; if under a corona, it is called a band. Of the two geometrical figures, the circle and ellipse, the Greeks preferred the latter, or some other conic sections, for the profile of their mouldings.

There are other subordinate portions of a column and entablature than those now described, the consideration of which more properly comes within the description next to be given of the several orders; and, first, of

THE DORIC ORDER.

Of the three orders of architecture among the Greeks, the Doric is the oldest and simplest. The shaft of the column has twenty flutings, which are separated by a sharp edge, and not by a vertical fillet, as in the other orders, and they are less than a semicircle in depth. The capital consists of only two parts; the upper section is a square flat tile, called, as that section is in all orders, the abacus. Beneath the abacus is the moulding, called ovolo, under that a few small fillets, and about the width of the ovolo below it, encircling the column, is a deep-cut channel. This order in Grecian architecture has no base; and its column is about six and a half diameters in height.

In this order that portion of the entablature called the architrave is surmounted with a plain fillet, called the tenia.

The frieze, the section next to the architrave, is ornamented by flat projections, with three channels cut in each, called triglyphs. The spaces between the triglyphs are called metopes, and in the best examples are always sculptured in low relief. Under the triglyphs, and below the tenia of the architrave, are placed small drops, or guttæ. Along the top of the frieze runs a broad fillet, called the capital of the triglyphs. The soffit, or under part of the cornice (the section of the entablature above the frieze), has broad and shallow blocks worked on it, called mutules, one of which is placed over each metope and each triglyph; on the under surface are several rows of guttæ, or drops.

In the Roman Doric, the shaft is usually seven diameters in height, and generally has a base, sometimes the Attic, and sometimes that which is peculiar to the order, consisting of a plinth (the square lower division), a torus, and an astragal above it. The capital has a small moulding round the top of the abacus, and the ovolo is in section a quarter circle, and is not quirked or turned over on top, as in the Greek Doric. Under the ovolo are two or three small fillets, and below them a colorino, or neck, and not the deep-cut channel, as in the first-named order. According to the Roman method, the triglyphs at the angles or corners of the building are placed over the centre of the column, and at a distance from the angles; in the Grecian method, they are brought well up to the corner. In the former method the metopes are an exact square; sometimes the mutules are omitted, and a row of dentils is worked under the cornice.

THE IONIC ORDER.

The most distinguishing feature of this order is the capital, which is ornamented with four spiral projections, called volutes. In the Greek examples they are arranged to exhibit a flat face, on two sides of the capital; in the Roman, they spring out of

the mouldings under the angles or corners of the abacus, so as to render the four faces of the capital uniform, the sides of the abacus being worked *hollow* like the Corinthian. The principal moulding is an ovolo, and is almost invariably carved; sometimes other enrichments are introduced upon the capital, and sometimes there is a colorino, or neck, below the ovolo, ornamented with leaves and flowers.

The shaft of the column in this order varies from about eight and a quarter to nine and a half diameters in height; it is sometimes plain, and sometimes fluted with twenty-four flutings, separated from each other by small fillets.

The bases used in this order are principally varieties of the Attic. Sometimes the base consists of two scotiæ (hollow mouldings), separated by small fillets and beads, above which is a large and prominent *torus* (a large round moulding), commonly used in this part of the column.

The members of the entablature in the Ionic order are sometimes perfectly plain, and sometimes ornamented richly, especially the bed mouldings of the cornice, which are frequently cut with a row of dentils, or small square blocks.

THE CORINTHIAN ORDER.

The lightest and most ornamental of the three orders is the Corinthian. As of the Ionic, so of the Corinthian, the capital is the great distinction.

The entire column, including the base, half a diameter in height, and the capital, a whole or more than a diameter, measures about ten diameters, and is always fluted.

The capital consists of a cluster of small mouldings at the bottom, an astragal, fillet, and apophyges; then, above that, a bell and horned abacus. The bell is set round with two rows of leaves, eight in each row, and a third row of leaves supports eight small open volutes, four of which are under the four horns or corners of the abacus, and the other four are under the central recessed part of the abacus, and have over them a flower and other ornament. These volutes spring out of small

twisted husks, placed between the leaves of the second row, which are called caulicoles. The abacus consists of an ovolo, fillet, and cavetto, like the modern Ionic.

The base belonging to this order resembles the Attic, with two scotiæ, or hollow mouldings between the tori (large round mouldings), separated by two astragals (small round mouldings).

The entablature of the Corinthian order is frequently very highly enriched; the flat surface, as well as the mouldings, being sculptured with a great variety of very delicate ornaments. The architrave is generally formed into two or three faces or *faciæ*. In the Ionic there is but one flat, unbroken face; the frieze in the best examples is flat. In the Doric it is divided into triglyphs and metopes; the frieze is also sometimes united to the upper *fillet* of the architrave by an apophyge, or small curvature at the top. The cornice has both modillions (brackets) and dentils (small blocks).

Of the three orders of Grecian architecture, the Doric is the gravest that has been received into civil use. When the three orders are employed in the same structure, and in different stories, its rank is the lowest (next to the foundation), as being more massive than the others, and consequently more able to support. Roland Friart, a noted French architect and author of the first part of the seventeenth century, quaintly says of it, "He is best known by his place when he is in company, and by the peculiar ornament of his frieze when alone."

"The Ionic order," continues Friart, "represents a kind of feminine slenderness, not like a light housewife, but in decent dressing hath much of the matron. He is best known by his trimmings, for the body of this column is always channelled like a plaited gown; the capital dressed on each side, not much unlike woman's hair, in a spiral wreathing, which they call Ionian volute, the cornice indented, and the frieze sometimes swelling like a pillow. These are his best characteristics."

"The Corinthian," he further says, "is a column lasciviously decked like a courtesan, and therefore much participating of the place where it was first born,—Corinth being without controversy the wantonest place in the world. The frieze is

adorned with all sorts of figures and various compartments at pleasure. His place is one degree above the Ionic, which, in the course of the arrangement, stands directly above the Doric. The capital is cut into the most beautiful leaf that nature doth yield, the acanthus. As the principal characteristic of the Doric is solidity, his are delicacy and variety."

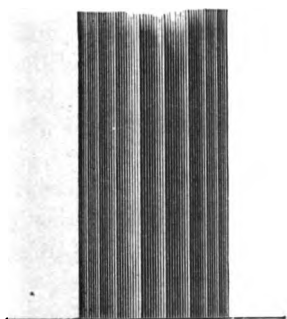
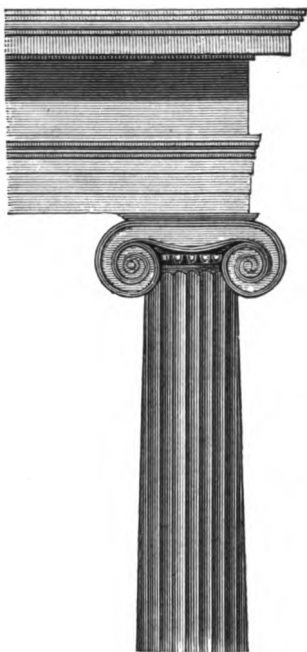
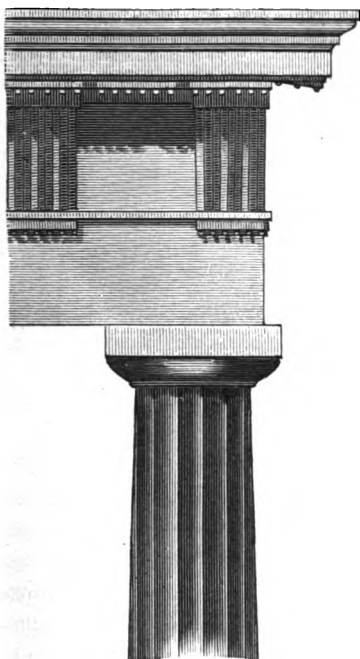
Columns sometimes rest on a kind of second base called a pedestal. A pedestal, however, is not necessarily an appendage to an order, any more than is a pediment.

Like a column, it has three parts, the plinth, the die, and the cornice, — the plinth being the lower part, and corresponding to the base; the die, the middle portion, and corresponding to the shaft; and the cornice, the upper portion, corresponding to the capital of a column.

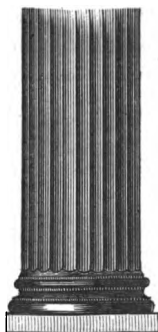
Everything in Greek architecture was regulated by a law or canon. We have already stated that there were certain fixed proportions between the height of a column and its diameter. There was also a certain fixed proportion between the several parts of a column, — so much of the entire column being allotted to the base, so much to the shaft, and so much to the capital. These proportions, it is true, varied in the different orders, but were always the same in the same order.

There was also a certain fixed proportion between the height of the column and the height of the entablature; the latter, as a general thing, being one fourth of the height of the former. And then again, in all orders except the Doric, the entablature being divided into ten parts, three are given to the architrave, three to the frieze, and four to the cornice. In the Doric, the whole height of the entablature being divided into eight parts, two only were given to the architrave, three to the frieze, and three to the cornice.

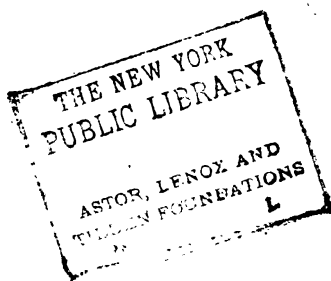
There were also certain predetermined proportions for a pedestal, the entire height being one third of that of the column; this is divided into nine parts, six of which are given to the die or shaft, two to the base, and one to the cornice, and so on with the several parts of the entire edifice. There was no hap-hazard about anything the Greeks did in any of the Fine

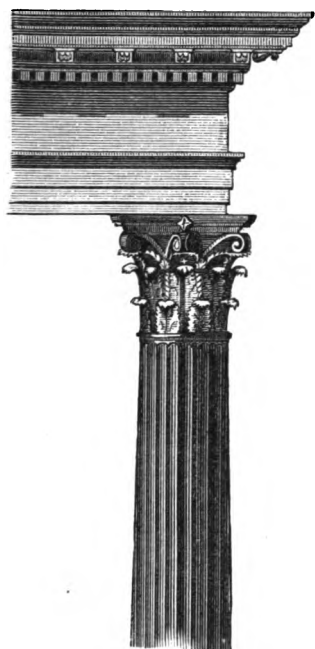


DORIC ORDER.

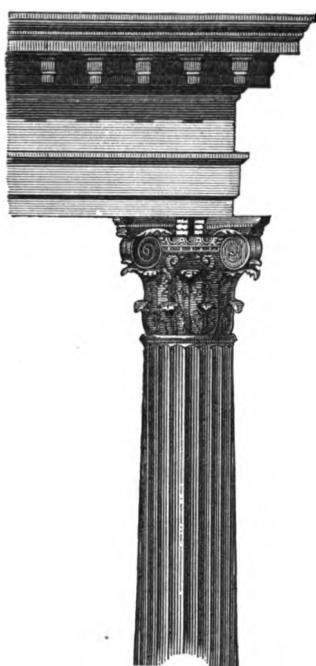


IONIC ORDER.

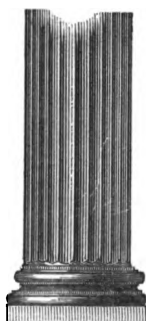




CORINTHIAN ORDER.



COMPOSITE ORDER.



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TILDEN FOUNDATIONS

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Arts. They had a law by which they worked with the precision of a straight line, and that was the line of truth.

Some might be disposed to call this conventional; but it is to be remembered that the law by which their architects worked was not an arbitrary one, did not precede the requirement, but was deduced from certain facts of harmony.

The Greeks from repeated experiments found that the bringing together of certain proportional forms and arranging them in certain relative positions gave pleasure to the eye and the mind, and hence concluded that they were the right forms in the right places, and that they could not be added to, or the reverse, without producing uneasiness in the eye and the mind; and thus they established a canon of taste and beauty, the observance of which led to favorable and the same results.

Having thus described, and, as we trust, rendered intelligible, the several orders of architecture, our next endeavor will be to give some correct idea of the forms of Grecian temples, show the fitness of some for special purposes, and illustrate the several orders by examples.

The forms of Greek temples generally were oblong, and consisted of a body or cell, with a portico at one or both ends supporting a pediment. Often they were entirely surrounded by a colonnade, sometimes by a double one; occasionally they were circular, and of this class there were only two kinds,—the monopteral, which was merely an open cell of columns, supporting an entablature or roof; and the peripteral, which had a circular cell surrounded by a colonnade.

Of the oblong temples there were several varieties, the simplest of which was called *in antis*.

This consisted of a plain cell, the side walls of which projected at the front end of the building, and were terminated with flat columns, or pilasters, in the opening between which were two columns supporting an entablature and pediment.

The prostylos temple had a portico of four columns standing in front. The amphiprostylos had a portico of this last kind at each end.

The perepteral temple had a portico of six columns at each end, and a colonnade of eleven columns on each side detached, the columns at each angle being included in both computations.

The pseudo-perepteral was like the perepteral, but having the breadth of the cell increased, so that the side walls became incorporated with the columns of the lateral colonnades.

The dipteral had porticos of eight columns on the fronts or ends, and a double colonnade at the sides, the outer one consisting of sixteen columns, counting those at each angle.

The pseudo-dipteral was precisely the same as the dipteral, with the inner range of columns omitted throughout.

Some large temples had their roofs left open at the top, and when so constructed were called hypætral.

Temples were also classified according to the number of columns in the front porticos. The tetrastyle had four columns; the hexastyle six; the octostyle eight; the decastyle ten.

The width of the spaces between the columns varied; and the porticos were designated, according to the greater or less distance, ærostyle, diastyle, eustyle, systyle, and pyreistyle.

TEMPLES OF THE DORIC ORDER.

Of the three orders of architecture, the national was the Doric. This was never used for domestic purposes, but was appropriated for the temples of the gods and some of their accessories.

The structures not of a religious character are either Ionic or Corinthian, or a union of these with some of the features of the Doric; and in all Greece and the Grecian colonies, except Ionia, there are very few examples of a religious character that are not of the Doric order, and none which are of the Corinthian.

The probable cause of this appropriation of the Doric to religious purposes was its extreme simplicity, — simplicity being the element of grandeur; as the appropriation of the Corinthian and the Ionic to less grave purposes derived a fitness from presenting a greater variety of forms, — variety being the element of beauty, not of grandeur.

The forms of the Doric temple were neither various nor complex. The fact is that the architecture of this temple was only a frame or groundwork for the display of the higher arts of sculpture and painting; the introduction, therefore, of any novelty that might attract attention or interfere with the pre-eminence they wished to assign to the more important arts was carefully avoided. It was in consequence of this feeling that the plan of almost all their Doric temples may be said to be the same, with only such variations as were requisite in consequence of increased size.

The smallest was that of a cell (the body of the temple), with a small porch, as already described, of two pillars *in antis*, between two small piers, at the termination of the walls of the cell.

The second form consisted of a duplication of this very simple one by placing two such temples back to back.

The third was formed by surrounding this by a peristyle or colonnade which contained six columns at each end and twice the number on the sides, the columns (as was always the case) at the angles or corners being included in both, making unitedly only thirty-two columns.

The fourth form of the Doric temple was the octostyle, of which only two examples are known, one being the Parthenon at Athens.

There are, besides these, two or three exceptional temples of this order, such as the famous one of Ceres at Eleusis, and of Jupiter at Agrigentum.

As little variety of invention as there is displayed in the form of the Doric temple, still less was there in the *order* itself, which remained nearly the same from the time of its first introduction till the latest period, the only change being a gradual attenuation of proportion and increase of height, so regular as to form an almost certain indication of the age of the building. "In the Parthenon, however, we have an example where the exact and perfect proportion seems to have been attained between constructive stability (as in Egyptian architecture) and æsthetic elegance; and as every detail there is executed with the utmost

mathematical precision, and all the curves are almost perfectly drawn conic sections of the highest order, the building by general consent combines more technic and æsthetic merit than any other of its size in existence."

"Perfect, however, as the Doric order is, as an architectural mode of expression, this is not its principal aim or greatest merit; and, to judge of it fairly, it must be considered in reference to its capabilities of displaying and giving effect to the painting and sculpture which were its invariable accompaniments, and formed a most essential part of the order in its integrity.

"In every Doric temple the two pediments were occupied by two groups of sculpture, which really were its two most important external features; and, besides this, the happy division of the frieze into square metopes, by the introduction of triglyphs, enabled the artist to group the figures (in bas-relief on each metope) into any number of separate pictures without forcing him to continue his subject all around the temple, or to invent some one convenient mode of separating one group or subject from another, while the external wall of the cell, as at Athens, or the internal one, as at Phigalia, enabled him to introduce any length of continuous sculpture that might be thought necessary.

"Single statues were provided for in the cell, so that there was no mode of sculpture that did not find a place where it was felt to be wanted for the completion of the design. At the same time all the mouldings of the order were so simple in form and outline that they required painting for their relief; and they must have been such as were best suited to display the elegance of such polychromatic decorations to advantage." The painting of the mouldings by the Greeks has sometimes been doubted. But it is now generally conceded that they painted not only their mouldings, but also a portion of the frieze, and always the background of their bas-reliefs; and, if the temple was of any coarser material than marble, it was plastered over and entirely colored. If of marble, with the exceptions mentioned above, it was left white. The frieze of the Parthenon was painted.

The painting of marble does not agree with our ideas of a correct taste. The Greeks, however, admired the effect ; and as we cannot judge of it from actual observation ourselves, and they exhibited such good taste in everything else connected with art, it is safe, we think, to let them decide for us, and abide by their verdict.

“As portrayed in our books, and imitated, or, rather, not imitated, by our architects, the Doric order is cold and meaningless ; but used as the Greeks used it, it is the greatest triumph material art has ever achieved.” The reader hardly needs to be told that the finest specimen of this order is the Parthenon, or temple of Minerva, the virgin patroness of the city of Athens.

There were other temples in Greece, with a reputation approaching that of the Parthenon, as that at Delphi, and also that at Tegiæ. These, however, have entirely perished, and of the great one at Olympia only the foundation can be traced ; but the Parthenon remains, and with as brilliant a reputation now as it had in the days of its founders ; shorn of some of its beauties, it is true, but still the finest specimen of architecture the world has yet witnessed.

A temple so renowned requires more than a passing notice. We will, therefore, present to the reader the best description we can find of it, gathered from the works of President Felton of Harvard University, and other reliable writers.

It stands with two other buildings, the one called the Propylæum, the other the Erectheum, on the lofty rock of the Acropolis, the upper town or citadel of the ancient city of Athens. It was built by Ictinus and Callicrates, under the superintendence of Phidias, in the reign of Pericles, about 2,250 years ago, or the latter part of the fifth century before Christ.

The Parthenon was an octostyle temple, that is, one having eight columns on each end, and sixteen on each side, and called a peristyle ; it was built of Pentelic marble ; it stands on a base approached by three steps, each twenty-one inches high, and about twenty-four inches wide. Its breadth, on the upper step, is one hundred and one feet ; its length, two hundred and

twenty-eight feet; its height, from the upper step of the stylobate, or what we call steps, is fifty-nine feet.

The length of the sekos, or body of the building, is one hundred and ninety-three feet; and its breadth, seventy-one feet, not including fractions; the space between the peristyle and the wall is nine feet on the sides, and eleven on the fronts or two ends.

The interior is divided by a transverse wall into two unequal portions: the eastern being the naios proper, an apartment for the statue of Minerva, ninety feet in length, the western portion being commonly used as the treasury of the city, forty-three feet long.

Within the naios was a range of ten Doric columns on each side, and three on the west end, forming three sides of a quadrangle; above them an architrave supported an upper range of columns, forming a kind of gallery. Fourteen feet distant from the western columns is the pavement of Peiriac stone, on which the great chryselephantine statue of Athene was placed, thirty-eight feet in height. Besides the internal decorations, the outside of the temple was ornamented with three classes of sculpture.

1. The sculpture of the pediments were independent statues resting on the deep cornice. The subject of those on the eastern pediment was the birth of Athene; of those on the western, the contest between Poseidon and Athene for the possession of Attica. 2. The groups on the metopes, ninety-two in number, represented combats of Hercules and Theseus, of the centaurs and amazons, and perhaps some figures of the Persian war. These groups were executed in high-relief. 3. The frieze round the upper border of the cella of the Parthenon contained an exhibition of the Panathenaic procession. All these sculptures were in the highest style of the art, executed either by Phidias himself or under his immediate direction. Most of these were in place in 1676, and drawings of the figures on the pediments were made by a French artist in 1674. The interior of the temple was thrown down in 1787, by the explosion of a bomb in a Turkish powder-magazine. The front columns of the

peristyle escaped ; but eight of the columns on the north side, and six of those on the south, were overthrown. Moresini, in endeavoring to remove some of the figures on the pediments, broke them, and otherwise did great injury. At the beginning of the present century Lord Elgin dismantled a considerable part of the Parthenon of the remaining sculptures, which form the most precious treasures of the British Museum at the present moment. "The pathetic beauty of the decay of the Parthenon," says Felton, from whose admirable lectures the foregoing reliable description is taken, "is indescribable. The impression it makes is that of a solemn and wondrous harmony. Its aspect is simple, but scientific investigation has not yet exhausted its beauties and refinements."

"The investigations of scientific men," continues President Felton, "reveal these facts in regard to the structure of the Parthenon, namely, that the lines, which in ordinary architecture are straight, in the Doric temples at Athens are delicate curves. The edges of the steps and the lines of the entablatures are convex curves, lying in vertical planes, and nearly parallel ; and the curves are conic sections, the middle of the stylobate rising several inches above the extremities. The external lines of the columns are curved also, forming a hyperbolic entasis. The axes of the columns incline inwards, so that opposite pairs, if produced sufficiently far, would meet. The spaces of the intercolumniations and the size of the capitals and columns vary slightly according to their position. From the usual point of view these variations and curves are not perceptible ; but they produce by the combination the effect of perfect harmony and regularity."

TEMPLES OF THE IONIC ORDER.

In Ionic temples there is more variety in the plan than in that of the Doric form, and almost always more of æsthetic beauty. The temple of Theseus, situated on a knoll between the Acropolis and the Pææus, about twenty miles from Athens, was a complete embodiment of the Ionic order.

A more unique and yet as beautiful example of this order in Greece is the temple of Minerva Polias, as an English author, Mr. Ferguson, calls it; or, as it is called by President Felton, the Erectheum. Like the Parthenon, it was situated on the Acropolis of Athens. The form of this singular structure was oblong, with a portico of six Ionic columns at the east end, a kind of transept at the west, a portico of four columns on the north, and a portico of caryatides standing on a basement eight feet high on the south. At the western end there is a basement on which there are four Ionic columns only half detached from the wall, and supporting a pediment.

The great temple at Tegiæ was of the Ionic order, and also that at Ephesus, which, according to Pausanias, surpassed any temple which the Greeks ever erected there or anywhere else.

The extreme length of the Parthenon was only two hundred and twenty-eight feet; that of the temple of Ephesus four hundred and twenty-five. The breadth of the Parthenon was one hundred and twenty-one feet; of the temple of Ephesus two hundred and twenty, with one hundred and twenty-seven columns, each sixty feet high; whereas the Parthenon counted only forty-six columns in all, thirty-five feet high. So that the capacity of the former was four times as great as that of the latter, — a magnitude that a temple of the Doric order could not be extended to without appearing huge, or, if not so, at least very unfit for the exhibition of sculpture and painting.

TEMPLES OF THE CORINTHIAN ORDER.

Of the three orders used by the Greeks, the Corinthian is thought to be the most original. Their claim to have invented also the Doric and Ionic is not so well founded, as pillars very much like the Doric are said now to exist in Middle Egypt and Nubia, cut out of rock, long before they were used by the Greeks; among the ruins at Persepolis there are columns with Ionic features; at Roustan an architrave with a dental cornice very similar to the Ionic; and at Pasargardæ a base almost identical with that of the Ionic pillars at Samos. So

that whatever merit attaches to having invented the two first of the Grecian orders it belongs not to the natives of that favored country ; and although she has but one child (the Corinthian) left her whose parentage is undisputed, it is an offspring of which she may well be proud, and it is fortunate that the three progenies unite in such perfect harmony.

The Greeks, it is said, invented the Corinthian order at a time when, owing to the decline of pure art, they were no longer capable of executing the Doric, with its sculpture and painting, and when they were tired of the Ionic ; and, if we dispense with sculpture and painting, there is no doubt this is the most beautiful and elegant of the Grecian orders.

One of the most beautiful specimens of this order is the monument, as it is called, of Lysecrates at Athens ; another is that of the temple of Jupiter towards Mount Hymettus, and still others at Athens, — all differing most essentially from one another, but all displaying that elegance and taste which the Greeks threw into everything they did.

“The Corinthian order, as used by the Greeks, was a mere decoration, and never considered worthy to be employed on temples or buildings of the highest importance ; and never on any building in all Greece was it displayed in such proportions or designed with such care as would justify a comparison with the great national Doric or Ionic order of that age. The Corinthian order in itself is probably a more beautiful one than the Doric ; and, if executed with equal purity and taste, a Corinthian portico or temple is a more perfect and elegant work than a Doric, provided neither of them have sculpture or painting to aid in their general effect. But no one could for a moment hesitate between the two in their completeness, and that the portico of the Parthenon, as finished in the age of Pericles, was in every respect infinitely superior to any Corinthian portico ever erected in ancient days, or can even now be conceived of by the most exuberant imagination. But the merit of supreme excellence, as compared with every other work in this department, attaches not simply to the portico, but to the entire building, as the world has ever acknowledged.” And thus, leav-

ing it as a point that admits of no discussion, let us next briefly consider the causes whence arise the impressions of grandeur, elegance, and beauty made upon the eye and the mind when viewing the noble monuments of ancient Grecian art. But, that we may the more readily reach and better comprehend these causes, it becomes necessary not only to bear in mind that, while other nations practised architecture apart from the other arts, the Greeks, in their Doric temples, made a union of the three, but also to notice certain peculiarities connected with their history and affecting the practice of them; and the first and most striking of these was the general contempt of size, as a mode of expression, by which to impress the beholder.

Their largest temples were the Parthenon and the temple of Jupiter at Olympia. These, however, were very small compared with those at Ephesus and Agrigentum, but they were sufficiently large for the effect required to save them from insignificance, placed as the Greeks always placed them on the highest spot available, so that their situation alone gave them an elevation which the building had not in itself; and it must not be forgotten that they were only surrounded by low, flat-roofed, one-storied dwellings, so that the same buildings which would be low and mean in a modern city were lofty and imposing in ancient Greece.

The second peculiarity to be noticed is the little invention showed by the Greeks in the form of their temples. "In itself, no form can be more commonplace or less artistic than that of a rectangle twice the length of its width. They adopted it, however, in spite of its inherent frigidity and want of expression, because an unbroken colonnade will always appear very much larger than one in which the continuity is interrupted, and any break or variety would have required a very considerable extension to have insured the same apparent size; and at the same time the frequent columns, and consequent intercolumniations, were calculated to give the greatest apparent height with the least possible dimensions, and thus accomplished what was wanted without the vulgarity of immense masses, and without taking their sculpture and painting too far from the eye, or con-

trasting it with such masses as would have made it look diminutive unless executed on a scale that would have been not only inconvenient, but in some cases almost impossible."

This want, or rather absence, of invention further exhibits itself in the immutability of their architecture; for, if we observe it during the period of its greatest activity, we find that "all that was effected during three centuries, from the time of Cypselus to that of Alexander the Great, — if the invention of the Corinthian order does not fall within that period, — was to elongate slightly a column (the Doric) borrowed from the Egyptians, and generally to improve the form of the mouldings, so as to make them nearly perfect mathematical forms, instead of others traced merely by the eye, and to improve the mason-work and construction to a considerable extent." We state this merely as a fact, not as evidence of deficiency. The Greeks were satisfied with the general form of the members invented in the infancy of the art because they had truth for their basis, — truth that required only a little more refinement in the mode of expressing it to render it complete. Their fancy was always controlled by their judgment.

There can be no doubt whatever that "in the power of invention and variety Greek architecture falls below the Gothic, in boldness of effect it must yield to the Egyptian; æsthetically, however, it has merits they cannot boast of, and the combined impression of elegance, dignity, beauty, and grandeur it conveys has never been equalled by anything that has yet been done in this department of art."

To investigate philosophically all the sources of such impressions would require a space much larger than could be afforded in a work of this description. Yet we cannot omit mentioning a few of the most obvious; and first and foremost among these is the extreme simplicity of the general form and arrangement of the subject, — a simplicity that characterizes Egyptian equally with Grecian architecture, and is the principal element of grandeur in both. Both styles are characterized by lines straight and uninterrupted throughout the whole length. "They are the lines which bound the simplest of all forms, the

parallelogram and the pyramid. Where the general form has no continuous commanding outline there is always a deficiency of grandeur." This is exemplified in Roman as compared with Grecian architecture,—the principal element of the former being variety. There is a sound philosophical reason for this, with which the Greeks doubtless were acquainted. They knew that certain influences attach to certain lines, as to certain tones in music and certain colors in painting; that straight lines excite the eye and the mind less than the varied; and hence the prevalence of simple and straight lines in structures for religious and devotional purposes, where the sentiment intended to be created is that of gravity, solemnity, and repose,—the same idea that governed them, as before stated, in their sculptures.

"The sculptures on the pediment and frieze of the Parthenon did not interrupt the simplicity of the general form. In fact, they were absolutely required to relieve the structure from monotony and baldness, and thus added to its beauty without impairing its dignity and grandeur. Had the Parthenon been of any other order than the Doric, it would have been ruined by what in that case would have been carrying to excess the variety which properly characterizes the Corinthian and Composite orders."

The second source of the impression made by Grecian architecture that we shall briefly notice is the just proportion of the whole to the parts and of the parts to the whole,—the several portions being so adjusted as to magnitude that one should not appear to overpower the other. It has been remarked of the portico of the London University that it is of itself of unequalled magnificence and beauty, and of the cupola behind it that it is of elegant form, yet that the latter is much too large for the former, and seems to crush it,—which would not be the case were they proportioned to each other.

A third source is the wondrous concord that exists between one part of Grecian architecture and another, all co-operating and combining to express the same idea, unity amid variety, the product of which is harmony,—a harmony that has relation,

not only to proportion and magnitude, but likewise to disposition and decoration.

Still another source of the favorable impression made by Grecian architecture — not by architecture only, but likewise by sculpture — is that furnished by C. C. Perkins, Esq., in his very learned and deeply interesting work on "Tuscan Art," namely, "the intimate relation of parts where," as he admirably expresses it, "each is the corollary and indispensable complement of the other; when, the key-note being given, everything is in unison with it," — as, for example, in sculpture, "if the eyes are broad and placid, the same character pervades the mouth, the nose, the chin, and the forehead, influences the shape of the skull and arrangement of the hair, and so throughout the entire statue."

There are doubtless other causes than those now mentioned for the impressions made on the mind and the eye of persons of culture and taste when contemplating any of the great productions of the ancient Greeks in this department of the Arts, but we have not space for the consideration of them. Nor, perhaps, is it necessary, writing, as we do, not for the practical artist, but for the general student. We therefore here close our discussion of this very interesting portion of our subject, trusting that the brief view now presented will be of some assistance in enabling one to discern, appreciate, and enjoy whatever is worthy of admiration in the most wonderful form of architecture yet invented by man.

ESSAY XIII.

ROMAN ARCHITECTURE.

IT can hardly be necessary for us to state that between Roman and Greek architecture there exists a wide difference, and that difference stamps it generally as inferior. The Romans were prompted to give up the Greek in its purity, not because they discovered in it any defect, but chiefly to gratify a meretricious taste. One great variation is "in the ornamentation or enrichments, which in design and execution are bolder and more frequent, and sometimes carried to a vicious extent. The long uninterrupted entablature, which gave so much grandeur to Greek architecture, is in many cases broken over the columns; the pediments, also, and consequently the roofs, are steeper. The arch, too, which was unknown to the Greeks, although not original with the Romans, was brought into general use, and greatly affected the character of their architecture. At first it was subordinate to the column and entablature, but soon came to be regarded as a more important principle, and was adopted as a leading feature." The Romans claim to have added, as already stated, two more orders to the three invented by the Greeks, — the Tuscan and Composite. By the moderns, however, they are not recognized other than as variations of the Doric and Corinthian.

In the early stage of Greek architecture, the Doric column was short, varying from four and a half to six and a half diameters in height, but soon got extended to seven. The Tuscan column has never been more or less than seven times the diameter of the lower part of the shaft in height. The entablature is always simple, and without any enrichments, — so plain, indeed, as to be repulsive, rather than attractive. The

capital has a square abacus, with small projecting fillets on the upper edge ; under the abacus is an ovolo and fillets, with a neck below ; the base consists of a square plinth and a large torus ; the shaft of the column is never fluted. The Greek Doric is sometimes fluted, as in the columns of the Parthenon.

The Composite order is made up of the Ionic grafted upon the Corinthian, and retains the same general character, with the exception of the capital, in which the Ionic volutes and echini are substituted for the Corinthian caulicoles and scrolls. Sir Roland Friart, the early French author whose quaint description of the three Grecian orders we adopted, characterizes the Tuscan as "a plain, massy rural pillar, resembling some sturdy, well-limbed laborer, homely clad" ; and of the Composite order he says that "his name is a brief of his nature, being nothing but a medley, a mass of precedent ornaments, making a new kind by stealth ; and though the most richly tricked, yet the poorest in this, that he is a borrower of all his beauties. To know him will be easy, by the very mixture of his ornaments and clothing." No one can think our author too severe upon what has ever appeared an unnecessary invention, if invention it can be called. It is not easy to conceive that the same taste which could be pleased with the Tuscan plainness — or, rather, baldness — could also have admired the meretricious Composite.

The Romans were indebted to the Greeks, not only for their pillars, but likewise for their porticos, the rectangular form of some of their temples, and the circular form of others ; they adopted the arch from the Dorians.

The Corinthian order was one of the first things that the Romans borrowed from the Greeks ; and it was well suited to their purposes. "Its richness well supplied what they wanted : its pillars could be longer or shorter, as they pleased ; could be placed at any convenient distance, having no triglyphs to hamper them ; could be adapted to round as well as square buildings, placed at angles or used in interiors with equal facility. The plan, too, of the Corinthian, required little thought, and the execution of the order still less. It had no spirals, like the Gothic, — no sculpture, no paintings, like the Doric ; and soon

became a favorite with the Romans." There are those who think the Roman Corinthian an improvement on the Grecian ; and the example of it, in the temple of Jupiter Status, has been pronounced the most perfect thing in architecture which Rome has produced.

Although the Doric order of the Greeks was not adapted to the Romans they adopted it to a certain extent, but degraded it by attenuation. Without their manipulation, however, it would have amounted to very little ; for they had no painting and no sculpture with which to adorn it. It was the frame without the picture, the setting without the jewel.

The Ionic order they did not attempt till a very late period. It never was an order either of the Dorians or the Etruscans ; and there is no evidence that any specimen of it existed in Italy anterior to Roman greatness.

The Romans, when borrowing their orders from the Greeks, adopted the peristyle form of their temples. There is not, however, in Rome, a single instance of a peristyle temple. Generally it is a mere cell, with an attached portico. Sometimes the portico is continued in three-quarter columns attached to the side of the cell, and occasionally the colonnade is carried round the sides ; but then the length of the side ranges is little more than that of the front, and consequently the elegant proportion of the Greek colonnade, gained by the contrasted length, is lost. There is one temple in Rome that has been restored by architects as a perfect peristyle, three hundred and sixty-two by one hundred and seventy-seven feet ; but there is no reliance to be placed on the truth of the restoration, as no single base of a column has been found in place.

Besides this very doubtful one, all the temples of Rome are of insignificant dimensions, — that of Jupiter Status being only one hundred and forty by ninety-two feet ; Jupiter Tonans, eighty-five by sixty-seven ; Mars Ultor, one hundred and twelve by one hundred and twenty ; and all the others much less than these much-vaunted specimens. She was surpassed in this respect by her provinces. In Syria, — which in the time of the Cæsars was to Rome what Ionia was to Greece, her

richest and most architectural province, — there are found remains of temples that throw those of the Capitol into the shade. At Baalbec there are the remains of two peristyle temples, that when complete, with their courts and accompaniments, must have been unmatched by anything in the Roman world.

Of all the temples of the Romans, the Pantheon, if it was a temple, is conceded to have been by far the most typical and original, and as regards the interior unmatched in the ancient world for invention. "There is a simplicity about its proportions, the height being equal to the width, lighted by one circular opening in the roof, which, joined to its large dimensions, gave it a character of grandeur which redeems that clumsiness in detail which would spoil a work less grand and simple in conception."

The external form of the Pantheon is not beautiful. To improve the original design, a portico beautiful in itself was added; but this, although Etruscan in arrangement, like the building itself, being Greek in detail, is so incongruous that it has destroyed any beauty that each possessed separately. In fact, not one line or one detail in the portico agrees with anything in the circular part of the temple; but it is crushed by its mass, while the crude mass of the circular part is brought out and made obtrusive by the more ornate forms of the portico.

This was not the art of the Greeks. With them all was symmetrical and harmonious. Both borrowed and united; but the difference between the two was this, that "the Greeks selected congenial materials; the Romans frequently incongruous, and never could conceal the joint."

Neither the religious nor the artistic feelings of the Romans induced them to erect temples as magnificent as those of Egypt, or as beautiful as those of Greece; and yet their capital was adorned with buildings in their kind as wonderful as any the world has seen, and not less characteristic of the passions and habits of the people; and foremost among them stands the Coliseum, — "the type of the Roman style, containing all its

beauties and all its defects. In size and splendor it is worthy of the Roman Empire, and its purpose rendered it a favorite and principal building in that great city in the days of its glory ; and its ruins even now are as great as the Roman name and Roman greatness, though few buildings are by competent judges considered to be more tasteless in design or more faulty in detail."

" Constructively the building consists of a series of Etruscan arches enclosed in a network of Grecian pillars, with entablatures utterly inappropriate and used merely as decorations, and totally distinct from the construction. The external form followed that of the arena, which was by no means unfavorable to architectural effect ; had the decorations, pillars, and pilasters been omitted, and merely the bold arches risen tier above tier, and the whole been crowned with a cornice proportioned to the height of the whole edifice, it might have been a far nobler building. Its materials have built half of the palaces of Rome ; its principles are the foundation of the modern school of Italian architecture, and half the palace façades of modern Italy are mere variations of the incongruous architecture of its exterior."

What is most admired in all Roman buildings is the mass and the constructive magnificence. In those which more directly belong to architecture, it is not only stated, but by competent judges conceded, that the effect is oftener spoiled than aided by the introduction of incongruous ornament, the juxtaposition of inappropriate parts, and the junction of styles directly opposed to each other, — the natural result of copying and borrowing blindfold instead of inventing. In Greece we contemplate a work of art with the unmitigated satisfaction we derive from studying a work of nature. " In Rome, however, there is no one building of Roman invention, and no work of sculpture even, save the statues of some of their great men (in which little invention was demanded), on which we can dwell with unqualified delight, in which some improvement cannot be suggested ; in short, none the half of whose beauties are not derived from the hallowing touch of time, and that halo which

association has spread around what otherwise would not attract, and might, perhaps, often disgust."

All this is doubtless true, but still it is impossible to overrate the treasures there accumulated, for "hers was the vast reservoir into which was poured all that belonged to preceding nations, and the furnace in which all the amalgam of different metals was melted, and Europe has since been fashioning to her use. There is nothing in more ancient times which may not be traced into Rome; nothing in more modern times that may not be traced out of her. She is the concluding scene of an old, the opening one of modern civilization. She brought together *en masse* all the arts of the ancient world; and after mixing them together, she delivered them to us to make what use we could of them." How far, and in what way, succeeding generations have been benefited by the legacy it does not fall within our province to inquire; our endeavor has been to illustrate the principles, not simply to furnish a history, of art.

ESSAY XIV.

GOTHIC ARCHITECTURE.

GOTHIC is the term employed to designate a class of architecture which flourished not only in England, but also in a large portion of Northern Europe, from the latter part of the twelfth century until the revival of the classic orders (the Greek and Roman) in the sixteenth.

How the term came to be applied to a style of architecture so beautiful in the mass, so delicate and graceful in all its details, and so promotive of a truly religious feeling and sentiment, we are unable to discover. It is said to have been applied at first by way of reproach by some bigoted admirer of the classic orders; but, in view of its inappropriateness, it is difficult to conceive why the admirers of this style should have accepted and continued to use it.

The origin of Gothic architecture has given rise to many very ingenious speculations. There are those who maintain that the style has been copied directly from nature; that the pointed arches and groins of the vaults were imitated from the over-arching branches of trees, and that the stems, or trunks, of the avenue were the originals of the pillars of the Gothic aisles. Others have maintained that the invention of the pointed arch was a mere accident, arising from this form having been observed in the interlacing of the circular arches of the Norman arcade. It has also been stated that the style was imported from the East, and that the mediæval architects had little to do with it.

More careful study, however, has dispelled these fanciful ideas, and settled the origin and progress of Gothic architecture on historical as well as on internal evidence.

To trace Gothic architecture up to its primary elements, we

should have to go far back in the world's history. As we have neither space nor inclination for an extended and detailed examination of this matter, suffice it briefly to remark, that its origin may be traced by slow degrees from the corruptions introduced by the Romans into Grecian architecture, and especially from the prevailing use of the arch.

Some maintain that there are only two styles of architecture of which we have any knowledge, namely, Greek and Gothic; that these are the two typical styles, and that in them are contained all the elements of which the rest are composed.

This is, no doubt, to some extent true, just as it is also true that all things in nature are derived from a few primary elements. But as there are many varieties in nature, so there are many developments of the two typical forms of architecture, — all of which deserve to be classed as styles.

Greek architecture is the type of the trabeated style, that is, the style whose principal feature is the straight lintel. Gothic is the type of the arcuated style, that is, the style in which the voids are spanned by arches. Of these typical forms there are many varieties.

Roman architecture, with its Greek form of decoration and Gothic form of construction, — that is, having its exterior ornamented with columns crowned by straight architraves and cornices, and its interior constructed with arches and vaults, — was a transition form between them. •

In principles and essential characteristics, then, Gothic architecture is the very opposite of Grecian, and also of the Roman, as far as regards the exterior of the latter.

As distinguished from both Grecian and Roman, the leading characteristic of Gothic architecture is the pointed arch, as seen in the windows and doorways, sometimes very acute, at other times more obtuse.

The pillars are made up generally of a cluster of smaller columns, variously combined, and of different thickness; in which they differ from the Greek and Roman column, which is only a single shaft.

In the Gothic, the mouldings, cornices, and capitals are

totally different from the classical, or Greek and Roman, but so various and complicated as to defy description, and to be rendered intelligible only by inspection or by very expensive drawings.

Entablatures, which form so important a part in Greek and Roman architecture, entirely disappear in the Gothic, as the universal tendency is to the predominance and prolongation of vertical lines, — for instance, in the interior, by continuing the shafts in the mouldings of the arch ; and on the exterior, by the spires, and by employing buttresses with strong projection, which shoot upwards through the cornice and the parapets, and terminate in pinnacles.

On the other hand, in Grecian and Roman architecture the tendency is to the predominance and prolongation of horizontal lines.

In the Gothic, the pitch of the roof is very acute, in correspondence with the lancet form of the windows and doors ; in the Greek, very obtuse, — more so than in the Roman.

In the Gothic, the openings are the greatest part of the walls, and the other part is subordinate. In the Greek and Roman, the reverse is the case.

In the Gothic, the elements of building are all slender, detached, repeated, and multiplied ; they assume forms implying flexion and ramification. In the Grecian and Roman they are larger, fewer, and compact, implying solidity, fixedness, durability, and support.

Grecian architecture is characterized by simplicity ; Gothic, by variety. The former appears to most advantage when viewed near ; the latter when viewed at a distance, and the detail is lost in the mass.

There is more fixedness in classic than in Gothic architecture ; many of the general forms and features of the latter were continually undergoing important changes in Europe, which resulted in three different styles differently designated in different countries.

In Great Britain the first style was called the Early English ; the second, the Decorated ; the third and last, the Perpendicular.

In France, this style received the name of the flamboyant, from the flame-like waving of its tracery.

The Early English, the first of the pointed styles, succeeded the Norman towards the end of the twelfth century, and gradually merged into the Decorated at the end of the thirteenth, and this into the Perpendicular during the latter part of the fourteenth century; the whole being superseded by the renewed classic about the middle of the sixteenth century.

It would be out of place in a work like this to attempt to give a description of all the details of these several styles, as they could not be understood by any one without an extended and very expensive series of drawings and diagrams, — and certainly not remembered, however well described, — and besides they each have in common the same general characteristic; pointed out in our parallel between classic and Gothic architecture. The framework is the same; the difference is the variation only of certain parts. Suffice it, therefore, to say, that the distinctive mark that divides one style from another is to be found chiefly in the windows, — as may be seen in our illustration, — not in the general form or outline of the window, so much as in the size and the interior arrangement, and likewise in the amount and nature of the ornament scattered over the entire building.

THE EARLY ENGLISH.

The windows of this style are long and narrow and without ornament; simplicity being its chief characteristic, particularly of the early stages of it. The windows of this style are either single or in combination of two, three, five, or seven, — the space between them being very small; occasionally they are surmounted by a large arch embracing the whole group, and the space between the arch and the tops of the windows is often pierced, in the later stages of the style, with what are termed trefoils or quatrefoils, — an aperture in the form of three or four leaves united, — thus forming the commencement of tracery.

THE DECORATED STYLE.

This style exhibits the most perfect development of Gothic architecture. The Early English was not sufficiently matured, and the Perpendicular marked its decline. The term employed to designate this style suggests its character as differing from the Early English. It is distinguished by its large windows, divided by mullions (small shafts running from the side to the bottom, or base, of the arch), and tracery either of flowing lines or forming circles and other geometrical figures. The rose circular window belongs to this style, and the square-headed window is very common. The doorways are also large and richly ornamented. A few of the doorways are double, but this is not common in England. A weather-moulding, or drip-stone, is generally used over the heads of windows and niches in this style, the ends of which are supported on corbel-heads, or bosses of foliage.

The pillars in this style were either clustered shafts or moulded, and the capitals were sometimes enriched with foliage.

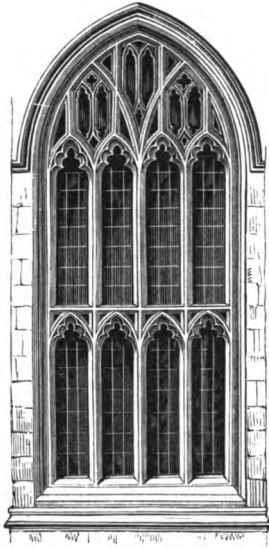
The groined roofs of this style are distinguished from the Early English by an additional number of ribs, and by the foliage on the bosses, copied from nature, — vine, maple, and oak leaves, and the acorn.

In this style there are found sculptured human figures, remarkable for the ease and chasteness of the attitudes, and the free and graceful folds of the draperies. It is said that few figures can surpass in simplicity and beauty the effigy of Queen Ellinor in Westminster Abbey.

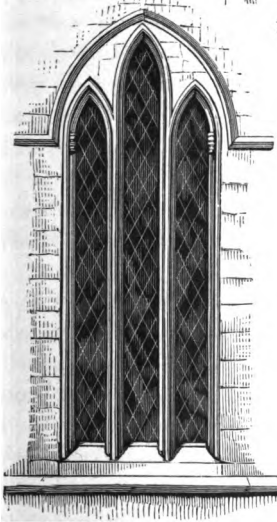
The general appearance of decorated buildings is at once simple and magnificent, — simple from the small number of parts, and magnificent from the size of the windows and the easy flow of the lines of tracery. In the interior of the building there is great breadth, ornament is nowhere spared, and the roofing, from the increased richness of the groining, becomes an object of attention; but amid all this richness, ornament, and variety there is a simplicity which is pleasing. Were it not so, there would be no breadth. York Cathedral is one of the finest

WINDOWS

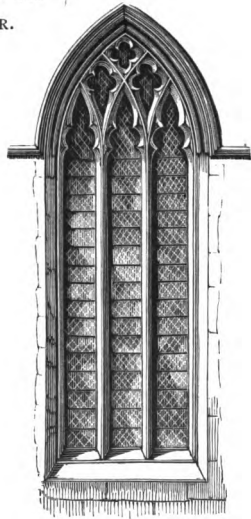
Characterizing the three Styles of Gothic Architecture.



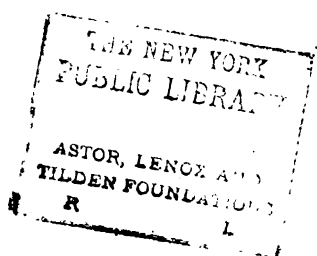
PERPENDICULAR.



EARLY ENGLISH.



DECORATED.



examples of the Decorated style. This style was first introduced in the time of Edward I., and was in general use in the time of Edward III.

THE PERPENDICULAR STYLE.

The broad distinction of this style, as seen in the drawing, lies in the form of the tracery in the head of the windows. It is no longer filled with the graceful flowing lines of the decorated tracery, but their place is supplied by the rigid lines of the mullions, which are carried through the architrave mouldings. The spaces between being frequently divided and subdivided by similar perpendicular lines, so that perpendicularity is so clearly the characteristic of these windows that no other word could have been found which would at once so well express the predominating feature.

The same characteristic prevails throughout the building, the whole flat surface being covered with panelling in which the perpendicular line clearly predominates.

Another peculiarity of this style is the constant use of transoms (a bar crossing the mullions of the window at right angles), and in large windows they are occasionally repeated several times. Still another characteristic is the square arrangement of the mouldings over the lancet-formed doorways, creating a spandrel on each side above the arch, usually ornamented with tracery, foliage, and a shield.

The roofs of this style are often made ornamental, and have the whole of the framing exposed to view. Many of them are of high pitch, and have a very magnificent effect, the spaces between the timbers in the interior being filled with tracery, and the beams arched and moulded in various ways, and sometimes pendants, figures of angels, and other carvings, are introduced.

In the fifteenth century the Perpendicular was the style for every kind of building, — churches, houses, castles, barns, and cottages ; many of the Universities at Oxford are of this style of architecture.

In France, and particularly in Normandy, Gothic architecture

was developed by nearly the same steps as in England ; but in other parts of the continent it passed more rapidly into the Decorated style, without undergoing any very clearly marked intermediate change

TUDOR STYLE OF ARCHITECTURE.

“Tudor” is the term employed sometimes to designate the later Perpendicular style, and the mixed style which sprang up on the decline of pure Gothic.

As in the Gothic proper, so in the history of the process of this style there were three eras : the Tudor proper of the time of Henry VII. ; the perfected Tudor of the reign of Henry VIII. ; and that called Elizabethan, after the English queen of that name, because prevalent in her reign.

The Tudor style, however, did not originate with the family of that name, but with the Duke of Burgundy, who first introduced it into France and the Netherlands about the year 1450, and which, spreading into England, was adopted by the Tudor family, and took their name.

This style was characterized by large halls with elevated ceilings, and exterior breadth and elevation of the general design to harmonize with them. It had small octagonal towers capped with cupolas in the shape of a bulb or mitred crown, underneath which was a fringe of rich crockets. Between these towers there arose tall turrets, finished pinnacle spires, tipped with golden vanes, — a feature of the pointed Gothic ; and added to these arrangements was that useful and charming addition so universally adopted in our day, the bay-window.

In 1509, in the reign of Henry VIII., the gateway, so important a feature in castellated architecture, became lofty, and was crowned with the broad, semi-elliptical, obtuse-pointed arch.

The greater breath and height given to the doorways required a corresponding height and breadth of windows, to relieve which they were divided by transoms (cross-bars), while a miniature battlement was added to the exterior. As an additional ornament to the summit of the wall, the chimneys were clustered

and raised to the height of the towers, with an embattled cornice; and a notched parapet, still a favorite as a cornice, was added to the entire line of the wall.

The third era of the style began when, after the reign of Henry VIII., the prejudice which had excluded Italian artists began to die out. Early in this period the Dutch painter Holbein came to England. His Italian associations and culture led him to throw his influence in favor of classic and against Gothic architecture. Being only a painter, that influence was not great; still it gave a tendency to the public taste in that direction, which tendency was increased by the return about this time from Italy of an English architect, Inigo Jones, who, having brought home from that country, the very year of its publication, Palladio's new treatise on Architecture, contributed largely, till his death in 1562, to foster the taste for that mingled Grecian, Roman, Gothic, and Tudor style which prevailed in England from about the middle of the fifteenth to near the close of the sixteenth century, and which afterwards received the name of

THE ELIZABETHAN STYLE OF ARCHITECTURE.

Since Henry VIII.'s time, as we have seen, the castles newly erected had been furnished with halls, surmounted with lofty ceilings, with high-pitched rafters of unpainted oak and chestnut, supported by brackets; at the upper end some large hexagonal bay-windows reached from the floor to the ceilings, and opened into the court below, while on the sides of the hall were large galleries lined with oak, having their walls adorned with carved tablets, scrolls, and escutcheons, and crowned with wide cornices ornamented with oak carvings in high-relief, and interspersed with grotesque figures. These crude and grotesque figures were modified in the Elizabethan style by the introduction of classic forms, and by the change of curved and scroll panels into the straight and angular forms of rectangles and triangles, — thus giving a mongrel aspect to the whole that fails to satisfy the admirers either of the Gothic or the classic.

LOUIS THE FOURTEENTH STYLE OF ARCHITECTURE.

This, like the Elizabethan, is a mixed style of architecture, and is best illustrated in the now existing Palace at Versailles. It may also, like that, be regarded as a transition to the classic.

It introduced a basement with circular arches and square pilasters, while the main story above had Roman porticos, with Grecian triangular and Roman circular pediments and also Roman corridors. To these decided Roman features, with rich Ionic and Corinthian columns, was added the scroll-work of the Tudor, sometimes also the pinnacles of the Gothic; and above all, as a crowning feature, the roof of double slope, called Mansard after a French architect of that name, the inventor, whose graceful curves are now so frequently repeated in our structures both public and private.

While these changes were going on in Western Europe, Italy retained the features of the Roman arcade style, specimens of which may be seen in the Palace of the Grand Duke at Florence, and the Farnese Palace at Rome, chiefly the work of Michael Angelo. Had it fallen within the limits of our plan, it would have been interesting to have briefly examined the architectural works of Italy of that period, and especially those connected with the name of one so renowned as Michael Angelo. Nor would it have afforded us less pleasure to have added something to our very limited view of Gothic architecture in relation to its peculiar adaptedness for religious, educational, and private, and consequently its inappropriateness for commercial purposes; but we must leave the discussion of that subject to others, and close this essay with a few remarks on

MODERN ARCHITECTURE.

And those not in disparagement of it, for although it develops no new principle, it has made and is constantly making new combinations, often very beautiful, exhibiting great powers of invention and the highest æsthetic taste. Especially is this to be remarked of our domestic architecture, as contrasted with which all that we know upon the subject will not permit us for

a moment to suppose that what the ancients did in this department will bear any comparison ; and in support of this opinion we have only to point to the many palatial residences everywhere to be seen in both town and country, to say nothing of the magnificent stores and warehouses constantly erected in our large cities.

In our public buildings we have not always been successful. Not unfrequently are they marked by incongruity and incompleteness ; or, if the plans of the architects are good, they are not unfrequently ruined by an injudicious selection of the site the building is to occupy, — a point, we fear, but too little considered in modern architectural arrangements ; or, if not lost sight of by the architect, yet entirely neglected, or thought of no importance whatever, by his employer.

Old Mr. West (Sir Benjamin West) used to say that after he had done what color and the brush could do for his painting, it was not finished until he could find a proper place and light in which to exhibit it.

A building may appear ever so perfect on paper, yet, if it is not so located as to present to the eye during some part of the day, and at the usual distance at which we view it, the same lines and lights and shadows as those on the architectural plan, disappointment in a greater or less degree must follow, for we do not get that which we promised ourselves.

The selection of a site for their public edifices was a point most studiously considered by the Greeks ; and the height of the surrounding buildings rarely, if ever, exceeded a single story. There can be no doubt that much of the admiration with which their great works were viewed was owing to the judicious manner in which they were located.

In modern times we sometimes hear of a State House or some great public building erected “in exact imitation of the Parthenon.” The Parthenon was the crowning glory of a lofty hill, like all the public edifices of ancient Greece, overtopping all its surroundings. Its twin brother — that which was to astonish the world by the towering majesty of its form and the beauty of its proportions — occupies a small low lot in a narrow

and confined street of a city, its background being, perhaps, a seven-storied grocery, and the nearest view of the horizon obtained by a look up the chimney. "The Legislative Committee on Buildings" (to whom such things are generally intrusted) were doubtless delighted when it was completed, and astonished at their imagined success; but the architect was disappointed, and all persons of taste, as they passed, laughed, — and why? It was the eagle, "near neighbor to the sun," come down to be companion to the goose.

A gentleman of means and taste has somewhere seen a beautiful dwelling-house, and designs to have one erected "exactly like it." He gets a drawing and building-plan of the same from a competent architect, but says nothing of the form of the ground on which it is to be located, whether on a hill or in a valley, in the city or the country; nor could he, for he has come to no decision regarding it. The building, however, goes up somewhere, but it does not realize the beauty of the original, — and why? It is either placed too high or too low, too far off or too near the eye, and the general contour, or outline, is very different from that of the elevation by the architect; or it does not face the same point of the compass that the original did, — that looking to the south, this to the north, — and, as a necessary consequence, the lights and shadows which brought out and gave so much breadth, beauty, and effect to the cornices and projecting ornaments of the first are wanting in the last, and the whole is flat, unmeaning, and insipid.

These mistakes in architectural arrangements are constantly occurring, and as they are frequent causes of disappointment they cannot be overstated. With a little foresight the evil might be avoided. To know the true nature of a disease is the first step towards the cure of it. To fully appreciate and enjoy all that is worthy of admiration in art, one should not only be acquainted with the sources of its beauties, but likewise know the causes of its real and apparent defects.

CONCLUSION.

IN accordance with what was stated in our Preface, we have endeavored in the preceding pages to bring within the reach of the common intellect a general knowledge of those principles of truth and beauty which lie at the foundation of all the elegant arts.

Of the imperfect manner in which our task has been performed we certainly are not unconscious. Of the value of a work, however, in which the contemplated design shall have been successfully carried out, we apprehend there can be but little difference of opinion, in view of the little knowledge there is in this country, and, we may add, in England also, of what is required to constitute a great work of art, and that, too, not only among the uneducated classes, but likewise among those of greater culture and refinement ; and the evidence of it is to be found in the high prices paid for, and the high encomiums so frequently lavished, both by people and press, upon productions of inferior merit, whilst those possessing far higher, though less obtrusive qualities, attract no purchasers, and excite but little attention. So impressed have some of the friends of art in England been with this melancholy truth, that a society has been formed there, whose business it is to diffuse information, and guide the public judgment to a right estimate, and consequent reward of true merit.

It has been justly said that the advance of art in any country depends not more upon the artist himself than upon those who patronize him. "If the patron have not a high enlightened standard, the artist will have a low one, the demand regulating the supply in this as in other business transactions. If the higher and more wealthy classes are enlightened on these sub-

jects, the tone and feeling of those who practise the arts will be raised to an incalculable extent ; if the reverse of this, they will be lowered. Had Pericles or Leo X. not been familiar with the processes and exigencies of art, the arts of their respective ages would never have risen to the elevation that marks them."

It is not alone among the patrons of art and the community at large, however, that we are to seek for a drawback on its advance ; another, no less powerful, presents itself in the want of education, thorough and profound, of the artist himself, and especially in that constituent portion of the art called drawing, or design, in its relation to the human figure ; and it is much to be feared that the increasing appropriation of the daguerreotype to the purpose by artists has much diminished the chances of improvement in this respect.

It has always been the case, both in this country and in England, that sufficient attention has not been given to learning the elementary parts of the arts. We begin to color before we can draw ; the consequence of which is, that there are comparatively few English or American artists who can delineate the entire human form correctly, even when in repose, certainly not when acted upon by the affections and passions. There are, of course, striking exceptions to this, but the remark, as a general thing, is correct. "Hence the multiplicity of a class of paintings where gradations and contrasts of color and light and shade produce picturesque effects that attract and please, and, exhibiting more feeling than thought, find appreciative admirers."

France and Germany have hitherto produced good draughtsmen ; but we much fear that even in those countries there are tokens of coming degeneracy, — for whoever critically examines their best and most intricate compositions will find that they are frequently but colored photographs, camera transcripts, in which the hand has as little to do as the head, and the heart less, — the anatomy of furniture and dress giving evidence of that intense study which the great masters of the past bestowed upon the anatomy of the human form, the passions, the mind

and expression. We have recently heard it stated, but we do not vouch for its correctness, that even Messonier, one of the most popular, as he certainly in his department is one of the best, of the many good French artists, has employed the camera as an assistant in his labors, and hence the wonderful effects in some of his productions. This, if true, does not detract from the intrinsic merits of his designs, but it does from the reputed ability of the author. And, on the other hand, we hear that another French artist, Doré, still more remarkable as a designer than Messonier (whatever may be his merits as a colorist), is as successful with the knife of the surgeon as with the crayon of the draughtsman, having been for a long period a devoted student and practitioner at the dissecting-table.

If this be so, our admiration lessens as we look upon the efforts of the first ; but it increases, and with it our respect, as we gaze upon the productions of the last.

With what feelings of contempt would the Angelos and the Raphaels of the past age have looked upon the machine drawings of the present ; and with what humiliation must those artists who appropriate them as a labor-saving process look upon themselves when they think of the vast erudition of the fathers and great masters of the art, many of whom were the most learned men of the day, with the most profound knowledge, not only of everything pertaining to their own profession, but of almost every other outside of their art ; they were the great men of their age, — men who would have stood foremost in any situation they were called upon to fill, or any profession they chose to follow, or any art they were disposed to practise, — men who did not grope their way in the dark, tremblingly and doubtfully, but who went on confidently, saw the end from the beginning, and followed the best and only road by which to reach it, — that road which every true artist must now follow if he would elevate himself and his profession to the position to which both art and artist are justly entitled.

Excellence in art always implies labor in the preparation for it ; and if that labor is bestowed rightly, there is no reason why we, with increased knowledge on the part of both artist and

people, looking back to the already developed principles of truth, and applying those truths to new combinations, may not, in due time, inspired by the spirit of our free institutions, succeed in imparting a "fresh progressive vitality to the arts which shall clothe the land with a beauty that shall surpass all which has gone before, and furnish means for improvement to the ages that shall succeed us."

TERMS USED IN ARCHITECTURE.

ARCHITRAVE. — The lowest division of the entablature, in classic architecture, resting immediately on the abacus, or upper section of the capital.

ASTRAGAL. — A small semicircular moulding or bead, sometimes called a roundel.

BARGEBOARD or VERGEBOARD. — A board generally used on gables, where the roof extends over the wall.

BRACKET. — A support for shelves, busts, etc., placed against a wall.

BUTTRESS. — A projection running from the ground to the roof, on the outside of a building, to give additional strength to the wall.

CANOPY. — An ornamental projection over a door in Gothic architecture.

CARYATIDES. — A name given to human figures employed, instead of columns, to support an entablature, as in the Erechtheum at Athens.

CAVETTO. — A concave moulding of one quarter of a circle.

CEILING. — The under side of the roof of a room.

CINCTURE. — The fillet or band at each end of a shaft of a classical column, which is placed next to the apophyge.

COPING. — The covering course of a wall, generally sloping to throw off the weather.

CORBEL. — A term peculiar to Gothic architecture, denoting a projecting stone or timber to support a superincumbent weight.

CRYPT. — A cell under a church.

CYMA. — An undulating moulding, of which there are two kinds, one called cyma recta, the other cyma reversa, generally known as the ogee.

DADO. — The body of a pedestal, or the square block between the base moulding and the cornice.

DENTILS. — Small square blocks resembling teeth, used in Ionic, Corinthian, and Composite cornices.

DIASTYLE. — A term employed to designate a temple where the distance between the columns is equal to three diameters of the shaft.

DORMER WINDOW. — A window with a gable on a sloping roof.

DRIPSTONE. — A water-table to conduct off the rain and prevent its running down the outer walls.

ENTABLATURE. — The superstructure that lies horizontally on the columns in classic architecture, and is divided into three parts, — the architrave, the frieze, and the cornice.

EUSTYLE. — A term employed to designate a temple where the columns are set two and a quarter diameters apart.

FAÇADE. — A French term for the exterior front of a building.

FAN-TRACERY. — Vaulting in late “perpendicular work” in which all the ribs, which rise from the springing of the vault, have the same curve and diverge equally in every direction.

FILLET. — A small moulding, in the form of a band.

FINIAL. — The bunch of foliage which terminates pinnacles, canopies, or pediments.

FLAMBOYANT STYLE OF ARCHITECTURE. — A style which takes its name from the flame-like waving of its tracery, prevalent in France and contemporary with the “perpendicular style” in England.

FOIL-ARCH. — An arch formed of a series of small arches.

FOLIATION. — A series of small arches, covered by a large arch spanning the whole.

FRIEZE. — The middle division of an entablature, always plain in the Tuscan order; in the Doric it has slight flat projections at intervals, in which are cut three flutes, called triglyphs; the intervals between the triglyphs are called metopes, which are enriched with figures or foliage.

GABLE. — A term sometimes employed to designate the entire end of a wall in building, when the upper portion corresponds to the form of the roof; but properly it only applies to that section of it above the cornice. The term is not used in classic architecture, as the ends of roofs when made in this way are called pediments.

GLYPH. — The perpendicular fluting in the Doric frieze.

HOOD-MOULDINGS. — Dripstones.

IMPOST. — The point of junction between an arch and its piers.

INTERCOLUMNIATION. — The distance between two columns.

KEystone. — The central stone at the top of an arch.

LINTEL. — A piece of timber or stone placed horizontally over a doorway or window, or other opening through a wall, to support a superincumbent wall.

LOGGIA. — A covered space, the sides of which are opened to the air.

METOPES. — The space between the triglyphs, on the frieze of the Doric order.

MODILLION. — A projecting bracket, under the corona of the Corinthian and Composite, and sometimes of the Ionic order.

MOULDINGS. — A general term applied to all *varieties* of outline or contour of the subordinate parts or features of a building, such as cornices, capitals, bases, door or window jambs. The regular mouldings in *classic* architecture are the fillet, or list; the astragal, or bead; the *cyma recta* (a round and a hollow undulating moulding); the *cyma reversa* (the same moulding reversed), or ogee; the cavetto, or hollow; the ovolo, or quarter round; the scotia (a hollow moulding); the torus, a half round.

MULLION. — In Gothic architecture the slender pier or shaft that forms the division between the lights of windows.

MUTULE. — A slightly projecting block worked under the corona of the Doric cornice, in the same situation as the modillions in the Corinthian and Composite orders, usually having a small number of *guttæ*, or drops, worked on the under side.

NECK-MOULDING. — The ring-like moulding that separates the capital from the shaft.

OCTOSTYLE. — A term employed to designate a temple having eight columns in front.

Oriel. — In Gothic architecture a term anciently applied to a little room at the upper end of the great hall, where stood a square or round table. At the present day it designates a recess and large bay-window, by which it is characterized, and which either rests upon the ground or is supported by a corbel or bracket.

PEDESTAL. — A substructure sometimes placed under columns, in classic architecture, and consisting of a base, the dado, die, or shaft, and a cornice on which rests the column.

PEDIMENT. — The triangular termination in classic architecture at the ends of buildings, or that portion formed by the pitch of the roof above the entablature. Anciently it was called the tympanum. It corresponds to the gable in Gothic architecture. The term is also applied to small gables, and triangular decorations over doors, windows, and niches.

PENDANT. — A hanging ornament much used in ceilings and roofs in Gothic architecture.

PENTHOUSE. — An open shed or covering over a door, window, or flight of steps, to protect it from the weather.

PERISTYLE. — A court, square, or cloister in classic architecture, with a colonnade around it; also the colonnade itself.

PIAZZA. — An open area or square surrounded with buildings.

PIER. — A wall between two windows; the two legs of an arch, as in a bridge.

PILASTER. — A slightly elevated or raised column attached to the walls of a building, generally square, but sometimes round, forming the segment of a circle.

PILLAR. — Same as column, but now generally applied to mediæval architecture, and some other styles, while column, since the revival of classic architecture, is wholly appropriated to the latter.

PINNACLE. — In mediæval architecture any small structure that rises above the roof of a building, or that caps a buttress.

PLINTH. — A square member, which forms the lower portion of the base of a column; also the plain projecting face at the bottom of a wall.

PORTICO. — In its modern acceptation, a range of columns forming a porch in front of a building; that in front is called the pronaos, by some writers, to distinguish it from that at the opposite end.

PROPYLEUM. — A portico, court, or vestibule before the gates of a building.

PSEUDO-DIPTERAL. — A term employed to designate a temple having columns all around, but with those at the sides attached to the walls.

PTERONIA. — The space between the walls of the cell or body of the temple and the columns of the peristyle.

QUADRANGLE. — A square or court surrounded by buildings, as in a cloister.

QUATREFOIL. — A term applied to a small opening of any shape, which is feathered with four leaves or flowers.

QUOINS. — The external angle of a building.

RELIEF. — Projection given to carved work which, when high, is called *alto-rilievo*; when low, *bas-rilievo*.

RESPOND. — In mediæval architecture, a half pillar or pier, attached to a wall, to support an arch.

ROSE-WINDOW. — A circular window.

RUSTIC WORK. — This term is applied to designate that portion of masonry where the walls are worked with grooves or channels, sometimes in the form of a square block.

SECTION. — The representation of a building cut in two vertically, to show the interior.

SPAN OF AN ARCH. — The breadth of the opening.

SPANDREL. — A triangular space included between the arch of a doorway and a rectangle formed by an outer moulding over it.

SPLAY. — The expansion given to windows and doorways by slanting the sides.

SQUINT. — An opening through the wall of a church, in an oblique

direction, to enable persons in the transepts to see the elevation of the host.

SUBBASE. — The upper moulding, or cornice of a pedestal.

TRACERY. — The working of the top part of windows into several forms.

TRANSEPT. — The cross portion of a cathedral between the nave and choir.

TRANSOM. — A horizontal mullion or cross-bar of a window.

TREFOIL. — An ornamental feathering or foliation in the tops of windows, in Gothic architecture, in which the space between the cusps represents the form of a three-lobed leaf.

TRIGLYPH. — A slight square elevation in the Doric frieze, between the metopes, with three flutings.

TUDOR-FLOWER. — A flower placed upright on its stalks, in perpendicular Gothic work, as crest, or ornamental finishing on a cornice.

TURRET. — A small tower or large pinnacle, often placed at the angles of buildings to increase their strength.

TYMPANUM. — The triangular space between the horizontal and sloping cornices on the front of a pediment; also used to designate the space between the door and the arch over it.

VAULT. — An arched ceiling; when vaults intersect each other at right angles, it is called groining.

VIGNETTE. — A running ornament, consisting of leaves and tendrils, frequently used in Gothic architecture on hollow mouldings and casements.

VOLUTE. — A spiral scroll, forming a characteristic of the Ionic capital, also used in the Corinthian and composite orders.

WATER-TABLE. — A horizontal set-off in a wall sloped at the top to throw off the water from the exterior of the building.

CATALOGUE OF WORKS OF ART

TO WHICH REFERENCE IS MADE IN THIS VOLUME.

MICHAEL ANGELO.

FRESCOS.

The Last Judgment.	The Deluge.
Forming of the World from Chaos.	Scene between Noah and his Sons.
Creation of Adam.	The Brazen Serpent.
Creation of Eve.	Mordecai and Haman.
Eating of the Forbidden Fruit.	Judith and Holofernes.
Expulsion from Paradise.	The Sibyls and Prophets.

OIL PAINTINGS.

Raising of Lazarus.	The Battle of Pisa.
The Dream of Human Life.	

RAPHAEL.

FRESCOS.

School of Athens.	Defeat of Attila.
Blood-Stained Wafer.	Rout of Maxentius.
Overthrow of Heliodorus.	Deliverance of St. Peter from Prison.
Vision of Constantine.	Constantine receiving the Crown
Burning of the Borgo.	from the Pope.
Dispute on the Sacrament.	

OIL PAINTINGS.

Transfiguration.	Madonna del Sisto.
Madonna de la Seggiola.	Angel Raphael.
La belle Jardinière.	Julius II.

PAINTED IN DISTEMPER.

Donation of the Keys to St. Peter.	Elymas struck Blind.
Death of Ananias.	The Beautiful Gate.
Miraculous Draught.	The Resurrection.
Sacrifice at Lystra.	The Ascension.
Paul at Athens.	

CORREGGIO.**FRESCOS.****Assumption of the Virgin.****OIL PAINTINGS.**

Del Notte (the Nativity).	Christ's Agony	the Garden.
Reclining, or Reading, Magdalen.	Marriage of St. Catherine.	
Ecce Homo.		

TITIAN.**OIL PAINTINGS.**

The Entombment.	Cæsar Borgia.
Christ Scourged.	Machiavelli.
Venus.	Paulo III.
Danaë.	Peter Martyr.
Bacchus and Ariadne.	Bunch of Grapes.

DA VINCI.**OIL PAINTINGS.**

Last Supper.	Head of Judas.
Battle of the Standard.	Mona Lisa.

PAUL VERONESE.**OIL PAINTINGS.**

Marriage at Cana.	Madonna.
Finding of Moses.	

REMBRANDT.**OIL PAINTINGS.**

Woman accused in the Synagogue.	Nativity.
Christ Scourged.	Appearance to the Shepherds.
Crucifixion.	

ANNABILE CARACCI.**OIL PAINTING.****The Resurrection.****TINTORETTO.****OIL PAINTING.****The Crucifixion.**

CARLO MARATTI.

OIL PAINTINGS.

Rebecca at the Well.

Madonna and Cherubs.

RUBENS.

OIL PAINTINGS.

Descent from the Cross.

Grotius, Memmius, Lepsius, and

Fall of the Condemned.

Rubens.

Gallery of the Luxembourg.

NICHOLAS POUSSIN.

OIL PAINTINGS.

The Deluge.

The Finding of Moses.

SCHIDONI.

OIL PAINTING.

Charity.

SALVATOR ROSA.

OIL PAINTINGS.

The Devil tormenting St. Antony. Landscape, with Banditti.

CLAUDE.

OIL PAINTINGS.

Morning.

Night.

Noon.

Rustic Landscape.

Evening.

TENIERS.

OIL PAINTINGS.

Rich Man and Lazarus.

Witch coming from Hell with a

Interior of an Inn. Smokers.

Lapful of Charms.

VAN DYCK.

OIL PAINTING.

A Child.

GREUZE.

OIL PAINTING.

Cottage Girl.

HOGARTH.

OIL PAINTINGS.

Marriage à la Mode.

Paul before Felix.

Rake's Progress.

Garrick as Richard III.

Industry and Idleness.

SIR JOSHUA REYNOLDS.

OIL PAINTINGS.

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Dr. Johnson.

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OIL PAINTINGS.

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Christ healing the Sick.

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The Last Supper.

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OIL PAINTING.

Death of Chatham.

Sortie from Gibraltar.

DAVID.

OIL PAINTINGS.

Battle of the Sabines.

Assassination of Marat by Charlotte

Coronation of Napoleon.

Corday.

Cain meditating the Death of Abel.

FUSELI.

OIL PAINTING.

The Nightmare.

TRUMBULL.

OIL PAINTING.

Battle of Bunker's Hill.

Death of Montgomery.

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OIL PAINTING.

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OIL PAINTINGS.

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OIL PAINTING.

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OIL PAINTING.

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OIL PAINTING.

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